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GRAMMAR  
IN  
VERSE.



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THE HEART'S-EASE,

OR,

GRAMMAR IN VERSE,

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THE  
H E A R T'S-E A S E,

OR,

GRAMMAR IN VERSE.

WITH

EASY EXERCISES IN PROSE.

FOR VERY YOUNG CHILDREN.

BY

A LADY TEACHER.

---

LONDON AND GLASGOW :  
PUBLISHED BY RICHARD GRIFFIN AND COMPANY.  
1854.

302. c. 37.





**DEDICATED**  
**TO THE**  
**DAUGHTER OF MY DEAREST FRIEND,**  
**ON HER**  
**LEAVING THE SCHOOL OF THE AUTHORESS.**

---

**For all thy mother's kindness, Dear,  
My gratitude I offer here ;  
Accept my blessing—my adieu,  
May Heart's-Ease ever follow you!**

---



## P R E F A C E.

---

IT being a customary thing to give the public our reasons for appearing before them, we shall do so unreservedly. For eight years we have been honoured by teaching young ladies in this good city, but have of late handed over our pupils to able and efficient masters, although all are still under our own superintendence. We are unwilling to be forgotten by so many dear little faces, who have looked up to us so long for instruction; and while yielding to the preference recently shown to masters, we have adopted the method of being still heard through the pages of this simple book. We have long had an ambition to make grammar easy and more attractive to the young child; and having noticed that rhyme is more pleasing than prose, we have made our attempt through that medium, in the hope that it might perhaps beguile "the weary way." We have adopted the conversational style between mother and child, that the child's objections may be more easily removed by mamma's explanations; and if

our language in any part should appear to the general reader to be too familiar, the liberty allowed between parent and child will, we hope, be sufficient apology. We like to encourage the child to make known its difficulties, and have never yet found the slightest disrespect from allowing and encouraging frankness and confidence.

We would here acknowledge the kind encouragement given us from the commencement of the work by a clergyman of this city, to whom we have been deeply indebted for correcting the press. We also feel grateful to several teachers who have seen the manuscript, and have promised us support. We scarcely dare hope for the introduction of HEART'S-EASE into schools conducted by gentlemen fully competent to explain grammar well; but we confidently expect it to be a favourite with the nursery governess for little girls, for whom it is chiefly intended.

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## ADDRESS TO TEACHERS.

---

TEACHERS of Youth,—don't cut this book  
To pieces, ere you take a look,  
Or ask me—why I write?  
I'm sure 'tis not from ostentation,  
Nor e'en to win your approbation,  
Though that I do not slight.

All grammar books are difficult,  
Not simplified—that is their fault,  
For children eight years' old.  
I write this for their infant mind,  
That they may the instruction find  
I'm anxious to unfold.

I learned myself from "Lennie's Book,"  
But O! the trouble that it took  
To make me comprehend!  
Since then I've searched, but ne'er could find  
A *simple* grammar to my mind,  
And therefore this I've penned.

I've written parts of it in rhyme,  
Because I've noticed many a time  
That children like it best.  
It makes quite smooth an up-hill way,  
Acts as a sort of lullaby—  
That calms down what needs rest.

No spark have I of poet's fire ;  
To kindle such I've no desire—  
This was not my intention.  
I hope the *sense* is plain and sound,  
Although the *rhyme* may not be found  
Quite free from *all* objection.

Poets, we hope, will pardon us,  
Altho' all's not harmonious  
According to their laws.  
For if we'd tried to make it fine  
We might have lost the sense for rhyme,  
Therefore, ye critics—pause !

"I love these little children much ;  
'Tis surely no slight thing that such  
Should somewhat love me too."\*  
Then, if their road I easy make,  
Perhaps they'll love me for the sake  
Of what I've tried to do.

Ye kindly teachers ! all who love  
Those flowers so fresh from God above,  
Study their gentle nature.  
O ! don't despise this simple book,  
But let it blossom by your look,  
Though *humble* is its stature.

Uproot it not—'twill please a child,  
And childhood's grief may be beguiled  
Even by a simple flower.  
Though not so lovely as the rose,  
It has no thorn—perhaps it shows  
"Simplicity's sweet power."

\* Charles Dickens says :—"I love these little people, and it is not  
a slight thing when they, who are so fresh from God, love us."

## TO MY PUPILS.

---

"Of all that I have learned to-day,"  
I heard a little pupil say,  
"I hate my grammar most.  
My geography's not hard at all,  
Though sometimes to the foot I fall ;  
But, O ! my grammar's worst.

I wonder, sometimes, what it means—  
So full of such mysterious names,  
No one can comprehend.  
'Tis past my understanding quite ;  
Indeed, it puzzles me outright,  
From first page to the end."

T. Now read this little book my dear,  
Some dark parts may be made quite clear,  
And much it will you teach.  
Then read it o'er and o'er again,  
I'm sure you will not read in vain—  
'Tis all within your reach.

And while you read it through and through,  
I'll tell you what you ought to do—  
Learn parts off—as before.  
Then, if you do not understand,  
Come here to me, I'm quite at hand,  
And I will teach you more.

Now, should you say you love "Heart's-Ease,"  
I'll give another that will please—  
The musical "Blue Bell."  
And I've a "None so Pretty," too,  
And a "Forget-me-not" for you—  
I hope you all love well.



# THE HEART'S-EASE

OR

## GRAMMAR IN VERSE.

---

### ENGLISH GRAMMAR.

Our language is our mother tongue ;  
To use it properly ere long,  
This grammar teaches you.  
Now grammar teaches—What d'you say ?  
*To speak our language properly,*  
*And spell and write it too.*

Into how many *parts* is it divided ?

It is divided into four. .  
These parts you have not heard before.  
The first's Orthography ;  
Then Etymology and Syntax ;  
(These long big words look so like intakes) ;  
The last part's Prosody.

You cannot learn them all at once,  
 But part by part we shall announce,  
 And properly arrange.  
 The first part that we hear about  
 Is what? *Orthography, no doubt*;  
 Its name we cannot change.

#### ORTHOGRAPHY.

*Orthography is always found  
 Giving the letters all a sound,  
 And making words of each.*  
 A diphthong this—a triphthong that ;  
 Their forms and uses ; this is what  
*Orthography can teach.*

Some words are long, and some are short,  
 With vowels, diphthongs, and what not,  
 Made from the Alphabet.  
*The vowels a, e, i, o, u,*  
 Besides the other letters too.  
 Called what? A consonant.

#### VOWELS.

The Sound of w is oo ;  
 Then w, y, are vowels too ;  
 Repeat them all again.  
*A, e, i, o, u, w, y.*  
 Now I can say them.—So can I.  
 Well, consonants—say them.

*B, c, d, f, g, h, i, k,*  
*L, m, n, p, q, r, s, t,*  
*V, x, z,—that's them all.*  
 Now altogether ? *Twenty-six,*  
 When consonants and vowels mix,  
 The big ones and the small.

## DIPHTHONGS AND TRIPHTHONGS.

But what's the meaning of a diphthong ?  
*Two vowels one sound.* And now a triphthong ?  
*Three ;* such as *e, a, u,*  
 See *e, a, u,* in this word *beau ;*  
 And here's another, portmanteau ;  
 Or diphthong *oo,* in *too.*

## DIPHTHONGS.

<i>ou, or ow.</i>	<i>ue, or ew.</i>	<i>oi, or oy.</i>	<i>ee, or ea.</i>
Mouse	Blue	Choice	Sheep
House	Hue	Noise	Seem
Bow	Flew	Boys	Cheat
Vow	Slew	Toys	Bleat

  

<i>ai, or ay.</i>	<i>oe, or oa.</i>	<i>au, or aw.</i>	<i>oo, or ou.</i>
Rain	Toe	Fault	Choose
Pain	Sloe	Haul	Fool
Ray	Loaf	Flaw	Your
Day	Boat	Shawl	Tour

## TRIPHTHONGS.

Beauty

Beau-ideal.



## ON SYLLABLES.

A syllable ;—now what is that ?

*A little word, or else a part.*

Thus Pat-er-nos-ter Row.

Now *Pat* 's a syllable ; then *er* ;

*Nos* is another ; so is *ter* ;

And *Row* is one, you know.

A monosyllable ? *Is a word of one syllable.*

A dissyllable ? *A word of two syllables.*

A trissyllable ? *A word of three syllables.*

A polysyllable ? *Is a word of four or more syllables.*

*Mono* means one ; and *dis* means two ;

Then *tris* means three ; by *poly* you

Mean four, or many more.

En-chant-ing ? *A trissyllable ;*

And tea-cup ? *A dissyllable ;*

Cir-cum-fer-ence has four.

*Well, 'tis a polysyllable ;*

And fun ? *A monosyllable,*

For it has only *one*.

I'm sure you like your grammar well,

And you will let me hear you tell

All these before I'm done.

*Monosyllables.*

Pen, Her, That,  
Pulse, Pine, Poor,  
Breadth, Length, Strength.

*Dissyllables.*

Sil-ver, Met-als,  
Fan-cy, For-mer,  
Charm-ing, Glas-gow.

<i>Trissyllables.</i>	<i>Polysyllables.</i>
Ex-cel-lent, El-e-gant,	Al-pha-bet-i-cal-ly,
In-so-lent, Le-ga-cy,	Ex-com-mun-i-ca-tion,
Tre-men-dous, Beau-ti-ful.	Im-pos-si-bi-li-ty.

## INTRODUCTION TO ETYMOLOGY.

Sometimes when you are idle, dear,  
 I ask you if you'll come up here,  
 And put my work-box right.  
 I say to you, "Put all in order,  
 Confuse not one thing with another,  
 But make all right and tight.

The silk upon these bobbins wind;  
 A little place, too, you will find  
 For needles, buttons, hooks.  
 Put all the bits of work below,  
 And crochet-needle, too, you know,  
 Besides those little loops."

## ETYMOLOGY.

Now Etymology, I see,  
 Means, *place these words where they should be,*  
*Or classify them right.*  
 The names of all you'll learn at first,  
 Then place in sentences, I trust,  
 When you have learned to write.

## PARTS OF SPEECH.

How many sorts of words are there in the English language? There are nine different sorts of words in English:—1st, The Article; 2d, the Noun; 3d, the Adjective; 4th, the Pronoun; 5th, the Verb; 6th, the Adverb; 7th, the Preposition; 8th, the Conjunction; 9th, the Interjection.

## THE ARTICLES

(*Mean Little Joins.*)

The articles are *a* or *an*,  
 And *the*, a still more definite one;  
*The* man is still *a* man  
 Then *the* and *a* are articles,  
 What easy little particles;  
*The* pen, *an* egg, *a* fan.

## THE NOUN.

A noun's *the name of any thing*—  
 It matters not how puzzling;  
 And *names of beings* too;  
 Thus *strawberries*, with *plums* and *pies*,  
*Rats*, *cats*, and *dogs*, or *ears* and *eyes*,  
 And *Jessie*, *James*, and *Hugh*.

## THE ADJECTIVE.

Now when we show the *kind* of thing,  
 Like *dear* mamma's *new*, *brilliant* ring,  
 We use an adjective.  
 Thus *blue-eyed*, *curly-headed* doll,  
 Or *lovely* Mary's *pretty* poll;  
 Or *good*, *bad*, *sensitive*.

## THE PRONOUN.

A pronoun stands in the noun's stead,  
Thus *I* came here, and *you* were led ;  
*He* raged, it thundered too.  
*She* looked at *you*, and then at *us*.  
Jane, John, Jemima, Robert, thus  
These pronouns stand for *you*.

## THE VERB.

Now words which show what beings do,  
Are all called verbs, you 'll know them too :  
Jane *sings* and Fanny *sews*.  
Then what can things do ? Candles *burn*,  
The ships *explode*, the tables *turn*,  
The river *overflows*.

## THE ADVERB,

When added to a verb—look now,  
It shows *when*, *where*, 'twas done, and *how*.  
John wrote that letter *well*.  
*How* did he write it ? *Well* ! And *when* ?  
*Last night*. And *where* ? Just *here*—but *then*  
He asked me *not* to tell.

## THE PREPOSITION.

The preposition's easy rather,  
 It shows how nouns stand *to* each other :  
 John walked *from* France *to* Spain.  
*Up, down, and over, in, between,*  
 And *through* the passes which are seen  
 On that high mountain chain.

## THE CONJUNCTION.

Now what is a conjunction, dear ?  
 It joins *and* disjoins, 'twould appear,  
 And couples words besides :  
 Thus Fanny has a cloak *or* shawl,  
*But* Jane *and* Ann have none at all ;  
*Yet* Ann *or* Fanny rides.

## THE INTERJECTION.

When utt'ring some strong exclamation,  
 Perhaps a word of admiration,  
 We interjections use :  
*Most charming ! O ! how nice ! Well done !*  
*How beautiful ! Beloved one !*  
*Sorrow ! How it subdues !*

These definitions are so short  
 Perhaps you'll understand them not,  
 But we must try again.  
 We'll take the greatest in renown—  
 The most important one—the noun ;  
 Noun simply means *a name*.

## THE NOUN.

*Papa, Mamma, Dick, Tom, and Jane,*  
*With Scotland, England, France, and Spain,*  
*Are names. Then these are nouns.*  
*And London Bridge or Glasgow Green,*  
*And shows and sights which there are seen,*  
*And tears, sighs, smiles, and frowns.*

*Then all the flowers and birds you see,*  
*And all the fishes in the sea,*  
*Or insects in the sky,*  
*And heaven, or earth, with sun or moon*  
*The name of each is called a noun*  
*Of some variety.*

*Then height, breadth, depth, and thickness through,*  
*And virtue, vice, and goodness too,*  
*With loveliness and beauty,*  
*Next Monday, Tuesday, Wednesday ; then*  
*Our letters, papers, wax, and pen,*  
*With compliments and duty.*

*I'm very sure you know the nouns : -*  
*Queens, lords and ladies, kings and clowns,*  
*And darkness too and light ;*  
*Our flesh and blood, with heat and cold,*  
*And many names we have not told,*  
*Now all these nouns are right.*

How many different kinds of nouns have we in our language ? Six. Proper and common, compound and collective, verbal and abstract.

## PROPER NOUNS.

Places' and persons' names are proper,  
 Put capitals or a large letter  
 Before each proper name :  
 Thus *Scotland, England, Clyde, or Thames,*  
 And *Dr. Jamieson* or *James,*  
 Or *Andrew's* quite the same.

Then when a name 's a title too  
 I'll show you what you ought to do ;  
 Write thus, when you are able,  
 The *Prince of Wales, The Duke of York,*  
 The *Queen of Britain, Cove of Cork,*  
 Or aught remarkable.

## EXERCISES.

Fill up the spaces with Proper Nouns.

—— is the largest city in England. The warehouses  
 in —— street are handsome. Port wine is imported  
 to —— from ——. Potatoes were first imported here  
 from ——. Moses received the ten commandments  
 from —— on Mount ——. Alexander the Great was  
 the son of Philip, king of ——. Jesus loved —— and  
 raised him from the dead. Our Saviour was born in  
 ——. His mother's name was ——. The epistle to  
 the Romans was written by the Apostle ——. The river  
 —— is most beautiful. The lakes of —— are visited  
 by all who go to see Ireland. Loch —— is studded  
 with small islands. The finest lakes in England are in  
 ——shire.

## COMMON NOUNS.

Such things as are in constant use,  
Like *bonnets, shawls, hats, boots and shoes,*  
And *feathers, fleeces, downs,*  
And *books, bags, baskets, pokers, tongs,*  
With *knives, forks, dishes, spoons, and prongs,*  
Are all called common nouns.

Then kinds and classes too it seems,  
Like *rivers, brooks;* and all the *streams*  
That flow, howe'er so far,  
And *lakes or fountains, cities, towns,*  
All classed together—common nouns,  
None in particular.

## EXERCISES.

Fill up spaces with Common Nouns.

I place my — on the — when I write. I see the — covered with dew in the morning. The — is the largest animal that I have ever seen. I think the — is the most gentle. — is the flesh of calves. Bread is made of —. The — throws out heat. The — emits light. The — tolls on Sabbath to call us all to —. Oranges and many other —s are brought from Italy and Spain to this country. Mutton is the flesh of —. Wine is made from —. Dried — are delicious. I don't think so, — are far finer. The poor people in Arabia live on —. Rhubarb and — are grown in Turkey. Boys and — are fond of amusement.

Besides the common nouns you have inserted, point out some others which have been placed in the above sentences.



## COMPOUND NOUNS.

The compound nouns I'll show to you,  
 ONE WORD COMPOUNDED OUT OF TWO ;  
 Thus boat which sails by steam  
 Is called a *steam-boat*—Why ? Because  
 It means the *two* ; and often has  
 This hyphen put between.

## EXAMPLES.

<i>Chair</i> for <i>rocking</i> .	Rocking-chair.
<i>Basket</i> for <i>bread</i> .	Bread-basket.
<i>Desk</i> for <i>Writing</i> .	Writing-desk.
<i>Breadth</i> of a <i>hair</i> .	Hair's-breadth.
<i>A maid</i> to carry <i>milk</i> .	Milk-maid.

## EXERCISES.

Fill up the spaces with Compound Nouns.

Cut the leaves of this book with a ————.  
 Wash yourself at the ————, which has a marble-  
 slab. On the Queen's birth-day my brother was burned  
 with ————. Lift the loaf-sugar with the ————  
 ————, and put the soft-sugar into the ————. Do  
 place the pen on the ————, and lock up my ————  
 ————. I like to see a nice table and ———— in the  
 hall. Arrange these volumes in my ————. The  
 first time I travel to Edinburgh I may go by the ————  
 ————. Would you give me the loan of your ————  
 ———— to fasten my boots. Your coat requires the ————  
 ————, it is all covered with dust. Put past these  
 needles and reels in your ————, and ask John to  
 lock up his brush and comb in his own ————.

## COLLECTIVE NOUNS.

A *mob* is a collective noun,  
It means a *multitude* in town  
Collected like an *army* ;  
Thus *congregation* or a *band*,  
A *crowd* or *clergy* in the land,  
And *fleet* too in the *navy*.

## EXERCISES.

Fill up spaces with Collective Nouns.

Look at that — of sheep. The matter was settled  
by the town —. My papa has many soldiers in his  
—. The ball was fixed for Friday, and the whole  
— met at nine o'clock. Dr. Brown has a very large  
— in his church. The Lord Provost ordered the —  
to be dismissed. Will you go to the — to-night?

## THE VERBAL NOUNS.

This noun is made from verbs, you know ;  
To dance, to sing, to draw, to sew ;  
And always ends with *ing*.  
Thus *sewing*, *singing*, *drawing* too,  
Are names, no doubt, for what you do ;  
You're drawing, capering.\*

\* The last line shows that verbal nouns are often used as verbs.

## EXERCISE.

Fill up spaces with Verbal Nouns.

Jane has made great proficiency in——. Harry is much fonder of —— than ——. Painting is not so fatiguing as——. Singing is good for the lungs; but ——, unless you sit erect, inclines you to stoop.—— has become very fashionable. Dancing is good exercise, but —— is very objectionable amusement.

## ABSTRACT NOUNS.

An abstract noun has quality  
From adjectives, and property;  
But then it has no substance.  
'Tis something one may think about,  
And fancy that one sees no doubt,  
Like *light* and *love*, for instance.

*Light* is abstracted from the sun,  
And *love* from something; yet no one  
Can grasp a hold of them.  
From cheerful we have *cheerfulness*;  
From proud folks *self-conceitedness*,  
Or *pride*, which we condemn.

These abstract nouns oft end with *ness*,  
And *tion*, *'ment*, *ent*, *ant*, *ance*, and *ence*,  
And even *ism* and *ity*.  
*Ambition*, *goodness*, *gentleness*.  
*Attendance*, *prudence*, *waywardness*,  
*Wisdom*, *absurdity*.

## EXERCISE.

Fill up spaces with Abstract Nouns.

John has a great——to be an advocate. The tenth *commandment* forbids——. Mesmerism seems a great——. If one benefits his neighbour without any *expectation* of a return, he exercises Christian——, which shows his *disinterestedness*. This school is under my own sup——. An adjective shows the—— of a noun. We must send up a—— to her Majesty. The Queen's early rising and *activity* should put to shame the—— of her subjects.

Point out the Abstract Nouns above mentioned.

## ON THE NUMBER OF NOUNS.

## RULE I.

The most common or usual mode of making a noun plural is by adding *s* to the singular, as Boy, boys.

All nouns have number ;—you must know  
The Singular from Plural now,  
And I will show you this.  
The singular means one, not more ;  
The plural's two or fifty score ;  
And plural oft has *s*.

A boy, a man, a slate, a book,  
A top, a ball, or fishing-hook,  
Are singular. Quite so.  
But boys, slates, books, hooks, e'er so small,  
With little difference in them all,—  
Just *s*—are plural now.

## EXERCISE.

Make the following Nouns plural.

Farm, boot, colour, desk, head, bead, churn, purse,  
railway, steam-boat, raisin, orange, fruit, dog, cat,  
scent, medicine, song, bottle, gum, friend, mountain.

## RULE II.

Nouns ending with *s*, *sh*, *ch*, *x*, or *o*, are made plural  
by adding *es*.

All words that end with *s* or *o*,  
S-h, c-h, s-s, you know,  
When plural add *e—s*.  
For hero, heroes ; fox, make foxes ;  
Misses, churches, brushes, watches ;  
You must remember this.

## EXERCISE.

Negro, hiss, fox, porch, dux, potato, torch, flash,  
crutch, box, witch, match, brush, bravado, scratch,  
kiss, dish, thrush, folio, inch, sash, dash.

## RULE III.

All nouns that end in *f* or *fe* change *f* or *fe* into *ves*,  
as Loaf, loaves.

A loaf's made loaves, a life's made lives ;  
The plural of a wife is wives ;  
F—e's made v—e—s.  
Not always, though ; for there is cuff,  
Or gulf, scarf, handkerchief, or ruff ;  
To these is added *s*.

## EXERCISE.

Leaf, thief, sheaf, calf, wife, half, shelf, knife, life,  
loaf.

## EXCEPTIONS.

Muff, stuff, rebuff, fife, turf, staff, surf, mischief.

## RULE IV.

Now all the nouns that end with y,  
Such as a fly or butterfly,  
Change y to i—e—s.  
Thus in the plural, fly is *flies* ;  
Supply, *supplies*, or spy is *spies*.  
But you must notice this—

When there's a vowel before the y,  
Then never change the y to i,  
But merely add an s.  
Thus toy—now what's before the y ?  
A vowel—a little o—I spy.  
Then toy is toys—yes ! yes !

## EXERCISE.

Gallery—family—sky—way—fly—boy—country—  
nosegay—duty—story—day—beauty—pony—cry—  
key—copy—quay—absurdity—strawberry—bey—  
gooseberry—valley.

## EXCEPTIONS TO THE FOREGOING RULES.

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
Man	Men	Tooth	Teeth
Woman	Women	Goose	Geese
Ox	Oxen	Foot	Feet
Child	Children	Mouse	Mice
Penny	Pence or Pennies.	Brother	Brethren or Brothers.
<i>All Singular.</i>	<i>No Plural.</i>	<i>All Plural.</i>	<i>No Singular.</i>
Wheat	_____	Bellows	_____
Pitch	_____	Scissors	_____
Sloth	_____	Billiards	_____
Pride	_____	Molasses	_____
Slothfulness	_____	Spectacles	_____

Some nouns are the same whether used in the plural or the singular number: sheep, salmon, deer, swine, cod. *A* before each expresses one, as, a sheep, a salmon, a deer, &c.

## EXERCISE.

## Various kinds of Nouns.

Tell to what class each belongs, and change them into the plural number, thus:—Sloth, an abstract noun; singular. Make it plural. It has no plural. Why do you call it abstract? Because it has no substance.

Goodness, man, sky, pen, child, clock, wafer, gayety, assembly, crutch, crowd, writing, niece, fork, commandment, clergy, whip, loaf, a sheep, molasses,

Thomas, spectacles, Sicily, infringement, Naples, tower,  
fox, foot-man, pocket-book, reading, key, dunce, pony,  
mouse, goose.

## ON THE GENDER OF NOUNS.

**NOUNS HAVE GENDER AS WELL AS NUMBER.**

What is gender? Gender means the difference of the sexes. How many sexes are there? Two—the male and female sexes. Then what gender do we call the male sex? Masculine gender. And what is the gender for the female sex? Feminine. What sex is poker? No sex. Then what gender is it? No gender—but to distinguish it from masculine and feminine we call it neuter—which means neither the one nor the other.

**GENDER.**

When I'm addressing boys and girls,  
With little coats or pretty curls,  
I call you all to me.  
If to a boy—what a mistake  
In sex or gender would I make,  
If I said *she* for *he*.

### EXAMPLES.

<i>Feminine.</i>		<i>Masculine.</i>	
She	{ Jemima, Jessie, Jane, Joannah, Williamina, Frances, Mary, Margaret.	He	{ John, James, Harry, Henry, Robert, Andrew, David, Hugh.



## FEMININE.

The gender then of *Jane* is what?  
 Feminine. I'll remember that.  
 Or *Jessie*? she's the same;  
 And *Mrs. White*, or *Fanny Frew*,  
 Why both are feminine gender too,  
 Or any female's name.

## MASCULINE GENDER.

A *king*, a *prince*, a *father*, *brother*?  
 All masculine—for one and other.  
 Are males—and so is *Harry*.  
 All *boys*, *lords*, *dukes*, and *archdukes* too,  
 And *captains*, *officers*—all who  
 Are *sailors* too like *Parry*.

## NEUTER GENDER.

Then things that have no life at all  
 Like *George's boat*, and *Harry's ball*,  
 Well these are called the neuter.  
 All *vegetables* too, I'm told,  
 And *metals*, *minerals*, *silver*, *gold*,  
 With *iron*, *tin*, and *pewter*—  
 Are neuter—or we call them so,  
 Merely, dear child, to let you know  
 They're neither one nor other.  
 Then *coat* or *frock*, *hat*, what are you?  
 The masculine or feminine?—pooh!  
 I'm neither, call me *neuter*.

What then's the gender of papa?  
 He's masculine. And what's mamma?  
 She's feminine. So are you.  
 And sister Agnes, cousin Jane,  
 And Jessie, Emily—all the same,  
 Lucy and Mary too.

Now we shall read no more to-day,  
 This list below—I'll hear you say  
 The whole of it to-morrow.  
 When I say duchess—say you—duke.  
 (Take care you do not lose this book  
 Lest you require to borrow).

## IRREGULAR GENDERS.

<i>Feminine.</i>	<i>Masculine.</i>	<i>Masculine.</i>	<i>Feminine.</i>
Duchess	Duke	Bull	Cow
Queen	King	Ram	Ewe
Lady	Lord	Stag	Hind
Wife	Husband	Hart	Roe
Mother	Father	Bullock	Heifer
Sister	Brother	Gander	Goose
Niece	Nephew	Horse	Mare
Daughter	Son	Drake	Duck
Aunt	Uncle	Cock	Hen
Mamma	Papa	Buck	Doe
Maid	Man	Master	Mistress
Belle	Beau	Horse	Mare
Nun	Monk.	Wizard	Witch.

## REGULAR GENDER.

The feminine 's formed by adding *ess*,  
 Thus lion becomes lion*ess*,  
 Tiger's made tigress too.  
 The poet and the poet*ess*,  
 The mayor and the mayoress,  
 The Jew*ess* from the Jew.

<i>Masculine.</i>	<i>Feminine.</i>	<i>Rather Uncommon.</i>	
Actor	Actress	Monsieur	Madame
Governor	Governess	Sir	Madam
Shepherd	Shepherdess	Widower	Widow
Songster	Songstress	Don	Donna
Emperor	Empress	Sultan	Sultana
Prince	Princess	Hero	Heroine
Count	Countess	Signor	Signora
Earl	Countess	Bridegroom	Bride
Protector	Protectress	Infant	Infanta
Arbiter	Arbitress	Czar	Czarina
Priest	Priestess.	Bridegroom	Bride.

## COMMON GENDER.

Some nouns have common gender too,  
 We call them one, and yet they're two,  
 Like you two *children* there.  
 All boys and girls, I don't care which,  
 I say when both the sexes mix,  
 Where are you *children* ? where ?

**MIXED.***Masculine and Feminine.*

Mr. Black and Mrs. White are  
 Master and Miss So and So ...  
 Father and mother ...  
 Son and daughter ...  
 Rams and ewes ...  
 Bulls and cows ...  
 Men and women ...  
 Cocks and hens ...

**COMMON GENDER.***Two in one Name.*

Friends  
 Companions  
 Parents  
 Children  
 Sheep  
 Cattle  
 People  
 Poultry and fowls

Some genders are formed by prefixing another word  
 thus—

**MASCULINE, FEMININE, AND COMMON GENDER.**

Cock-sparrow, hen-sparrow	Sparrows
He-goat, she-goat	Goats
Male servant, female servant	Servants
Male child, female child	Children
He-ass, she-ass.	Asses.

**TO PARSE A NOUN WITH ITS GENDER AND  
 NUMBER.**

I think you know these genders well,  
 The numbers too, I've heard you tell,  
 Of all the kinds of nouns.  
 Next you must parse me or point out  
 The nouns I ask you round about,  
 These lakes, and seas, and towns.

In this short sentence where's the noun ?

" I'd like to visit London town ?"

Why *town* and *London* too.

Their number's *singular* (each one),

Their gender's *neuter*—sex they've *none* ;

The *kind* of noun ? say you !

*Town* is a name for every town,

Then it is called a *common* noun ;

London ! what can it be ?

Why London is a *proper* name,

A city too of world-spread fame,

Which I should like to see.

#### FOR EXAMPLE.

Parse the following nouns, telling

<i>Noun.</i>	<i>Sort or kind.</i>	<i>Number and Gender.</i>	
James	Proper	Singular	Masculine
Toys	Common	Plural	Neuter
Wickedness	Abstract	Singular	Neuter
Dr. Alison	Proper	Singular	Masculine
Qn. Victoria	Proper	Singular	Feminine
Sketching	Verbal	Singular	Neuter
Children	Common	Plural	Common.

Parse in the same manner, and form the plural of the following nouns :—

Sailor—lady—*island*—son—daughter—bride—*ma-*  
dam—sir—*insect*—papa—brother—troop—dancing—  
sheep—dust—pride—wisdom—needle—blackness—

Some of them may have no plural.

heaven—star—elegance—duty—drake—bottle—brush  
 —friend—John Johnston—employment—metal—man  
 —landlord—bridegroom—gander—actress—king—  
 poetess—table—mob—daughter—woman—mouse  
 —ox.

## THE ARTICLES.

Before we leave the nouns we'll try  
 The articles again—lest I  
 Have not been quite explicit.  
 You've not forgot the article,  
 That easy little particle  
 You learned in half a minute.

When *a* is used before a word,  
 You'll hear how strange and how absurd  
 To say a ear, a eye.  
 These words begin with vowels, dear,  
 Now notice to put *an* in here,  
 An eye, an ear—now try.

An is used instead of *a* when the word which it pre-  
 cedes begins with a vowel or a silent h, as an egg, an  
 hour.

## CORRECT

An horse—a essence—an window—a article—an  
 butterfly—a adverb—an writing-desk—a hour ago—a  
 idiot—an minister—a enemy—an purse—a animal—  
 a adjective—an drawing-room—a honest man—a easy-  
 chair—a exhibition—a empty box.

## INDEFINITE AND DEFINITE ARTICLES.

Now *an* and *a* are used for *one*,  
 An eagle or *a* fife, *a* drum,  
 But *the* is used for both.  
 "I see *the tree*," and all *the trees*;  
 "We watch *the bee*, and all the bees,"  
 Their honey's so much worth.

The word *define* means *mark it out*,  
 Then *the* is definite—no doubt,  
*The Queen's* our own dear queen.  
 To her we all should deference pay,  
 Because the Holy Scriptures say,  
 "Fear God," "Honour *the king*."

Insert the proper articles in the following space :—

Show me the size of — shilling. Can you tell us  
 — amusing story. Robert lifted — largest orange.  
 He might have taken — smaller one. Mamma gave  
 me — present. I would like much if papa could give  
 me — gold watch. Do bring baby — prettiest toy  
 you can find. Poor Tom has lost — eye. "The  
 Pharisees liked — uppermost seats." My sight is  
 good—I can see — smallest speck. Emma is —  
 amiable child. The gardener is — honest man. The  
 bell rang — hour ago.

It may have been observed that we have omitted the  
 case of nouns. We think it cannot be properly—at  
 all events *easily*—comprehended by the child till the  
 noun forms the *subject* of a verb.

## CASE.

'Tis hard to understand case now,  
 But when you older grow you'll know  
 What I'll explain to you.  
 Case is a certain noun's position  
 Placed to a verb or preposition ;  
 Pronouns have cases too.

But *case* we must take up again,  
 When placed beside a verb— and then  
 You'll understand it soon.  
 You'd think it very hard, I'm sure,  
 If told to play an overture  
 Before you knew a tune.

## [THE ADJECTIVE.

An adjective is put before or beside a noun to show the quality or kind of noun, as A *tight* coat. What kind or quality is the coat? A *tight* coat. Has it no other quality? Yes, it is *good*, but *coarse*. The *tight*, *good*, and *coarse* are each called? An adjective.

## AN ADJECTIVE.

'Tis put *before* the coat, to show  
 What sort of coat it is you know,  
 To tell the coat is *tight* ;  
*Good*, *coarse*, and *homely* too it is,  
 But not a bit the *worse* for this,  
 Well-lined and *warm*, yet *light*.



That boy is *stout*, or *lean*, or *lame*,  
 Or *gentlemanly*—all the same—  
 Each is an adjective.  
*A pretty, little, bustling* town,  
 These words all stand before the noun,  
 Or next it, you perceive.

Point out adjectives in the following sentences:—

The Scotch are cautious, prudent, and often pious.

The English are active, loyal, and orderly.

The Irish are shrewd and witty, but turbulent.

The French are sprightly, ingenious, and polite.

The Spanish are proud, slow, and indolent.

The Dutch are cleanly, industrious, and fond of making money.

The Germans are plain, quiet, and affectionate.

The Prussians are intelligent, polite, and social.

The Italians are musical, tasteful, and contented.

The Swiss are simple, sober, and well-behaved.

The Norwegians are honest, handsome, and contented.

The Laplanders are simple, primitive, and well-informed.

Insert an adjective in the following spaces:—

The adjective is not always close to the noun.

Mary has made a wreath of — flowers. Flowers are —. Tigers are —. Baby is —. This thread is —. The thunder is very —. The feathers are —. Mr. Thomas gave the — man a penny. John likes — milk better than butter-milk. The sun is — and —. Do lay aside that — hat. My nephew presented me with a — book. Mamma intends to give him a — dressing-case. The water is most —

## COMPARISON OF ADJECTIVES.

Some adjectives almost the same,  
 Are made quite different in name  
 When we compare them thus.  
 Now this is *good*, and that is *better*,  
 And Jane's is *best*—I mean the letter  
 Your sister wrote to us.

The positive is first, you see,  
 Then when we change it one degree  
 'Tis called comparative—  
 For we compare it with the first.  
 And then this third one, or the last,  
 Is called superlative.

<i>Positive State.</i>	<i>Comparative Degree.</i>	<i>Superlative Degree.</i>
Bad, evil, or ill	Worse	Worst
Good or	Better	Best
Much or many	More	Most
Little	Less	Least
Far	Farther	Farthest
Near	Nearer	Nearest or next.

## REGULAR COMPARISON.

You think these rather odd, don't you?  
 Now here's a regular method too,  
 By *er* and *est*, you see;  
 Thus John is big, Tom *bigger*, *biggest*,  
 This bread is thick, or *thicker*, *thickest*.  
 Then this will easy be.

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Thin	Thinner	Thinnest
Lean	Leaner	Leanest
Long	Longer	Longest
Sweet	Sweeter	Sweetest
Sad	Sadder	Saddest.

This plan is nice when words are short,  
 But then when long, you'll hear they won't  
 Allow their ending so.  
 She's beautifulest of them all—  
 No ! no ! that would not do at all.  
 I think you know it now.

*More* beautiful, *most* beautiful.  
 And plentiful, *more* plentiful,  
*Most* plentiful. Again;  
 Our Tom is generous, John still *more*,  
 At least *more* generous than before.  
*Most* gen'rous too is Jane.

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Elegant	More	Most
Excellent	...	...
Abundant	...	...
Amiable	...	...
Loveable	...	...
Lady-like	...	...
Gentlemanly	...	...

Some adjectives will not compare  
 Although these adjectives are rare,  
 Yet I will show a few.  
 Thus when a story's *true*, you know,  
 Nothing can make it more so—no,  
 The story's all quite *true*.

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
...	Inner	Innermost
...	Upper	Uppermost
Middle	...	Middlemost
Top	...	Topmost
...	...	Perfect
...	...	Universal
...	...	Chief and true.

Dissyllables that end with y,  
 First change the y into an i,  
 And then add er and est.  
 Thus lovely, lovelier, loveliest,  
 And happy, happier, happiest—  
 By these you'll know the rest.

Compare tidy—lively—pretty—deadly—stately.

Insert, in the following spaces, adjectives in the superlative degree:—

I love my ——— mother. Fanny is the ———  
 poetess, but Leila is the ———. L. E. L. pleases  
 Jessie most. John is my ——— brother. Mr. E. is  
 the ——— preacher ever I listened to. I like Mr. Caird  
 ———. James received a ——— severe rebuke. The  
 ——— city in Europe. The ——— man in Britain.

Leila Ada is a ——— story. Harriet is the ——— child ever I saw. I must run to meet my ——— papa. Annie is a ——— beautiful girl, but Helen is the ——— ever I knew.

#### NUMBERS AS ADJECTIVES.

Numbers are placed before nouns in the position of an adjective, and in order to distinguish them from other adjectives they are frequently called numeral adjectives. There are two kinds, Cardinal and Ordinal.

#### CARDINAL NUMBERS.

Here are some apples in a row,  
*One, two, three, four, five, six,* or so—  
 Take care they do not fall.  
 The number may a *million* be,  
 Still if you count up *one, two, three,*  
 All these are *cardinal*.

Fill up spaces with Cardinal Numbers.

I promise to give you ——— plums, if you will give me in return ——— apples. There are ——— days in the week. How many days are in a year? ———. How many days are in January? ———. In February? ———. March? ———. Learn this, and then you can find out each.

We've thirty days in cold November,  
 Thirty in April, June, September,  
 The rest have thirty-one.  
 One month has twenty-eight, my dear,  
 Or twenty-nine in each leap-year—  
 'Tis Febru'ry! Well done!

## ORDINAL NUMBERS.

When numbers thus point out their order,  
 And show how one stands to another,  
 These now are *ordinal*.  
 The number may be *first* or *seventh*,  
 Or *second*, *forty-eighth*, *eleventh*,  
 It matters not at all.

## EXERCISE.

Fill up spaces with Ordinal Numbers.

Turn up the \_\_\_\_\_ chapter of Luke, and read the  
 \_\_\_\_\_ verse. This is my mamma's \_\_\_\_\_ birth-day.  
 Baby was born on the \_\_\_\_\_ of September. Jessie  
 will be married on the \_\_\_\_\_ of this month. You are  
 \_\_\_\_\_ in the class.

## ADJECTIVE-NOUNS.

Nouns sometimes change to adjectives —  
 Adjective-noun the word receives —  
 Thus silver-spoon would be.  
 Silver's a thing—then 'tis a noun ;  
 But when it shows the *kind* of spoon—  
*Adjective-noun* you see.

## EXAMPLES.

<i>Adj.</i>	<i>Noun.</i>	<i>Adj.</i>	<i>Noun.</i>	<i>Adj.</i>	<i>Noun.</i>
Pearl-necklace		Fur-tippet		German-melody	
Flannel-dresses		Berlin-wool		Damascus-blades	
Mutton-pies		Chinese-figures		Diamonddust	
Porcelain-tower		Emerald-ring		Pewter-plates	
Gold-earrings		Lemon-juice		Plum-jelly.	

## THE PRONOUN.

A Pronoun is a word used instead of a Noun.

How troublesome, indeed, 'twould be  
 To use long names instead of *we*,  
 Or rather 'stead of *us*.  
 Now hear how strange it would appear  
 When asking *you* to call in here,  
 If *I* were talking thus—

“ Will Mary, Fanny, Alison,  
 And Jessie, Julia, Pinkerton,  
 And Henrietta too—  
 Will all the seven” (say each one's name)  
 “ Come here to see me once again?”—  
 Instead of this—“ Will *you*.”

Now if I'd used the pronoun first,  
 And said *you*—*you* would come, I trust,  
*You* never would refuse.  
 Then if *I* wished *you* all away,  
 I'd say, “ Go *you*,” and *none* would stay.  
 Thus *I* would pronouns use.

*None*, *some*, and *many*, *this*, or *that*,  
*He*, *she*, *it*, *we*, and *who*, or *what*,  
 Are little pronouns too.  
 Then *his*, or *hers* ; and *yours*, or *mine* ;  
 With *others*—such as *theirs* and *thine*,  
 And *one*, *all*, *none*, and *few*.

## EXERCISE.

Fill up the following spaces with Pronouns.

—— am here—so are James and Hugh. —— will join —— . Mary is six years of age, but —— brother is eight. —— are good; therefore they are happy. O look at —— . Did —— see the exhibition? Dr. Laurie placed —— son under —— husband, and —— taught —— medicine. Do tell —— what —— want. —— sent —— son to school. Show Miss B. —— work. —— will put it to rights. There —— is. Give —— to —— .

## RELATIVE PRONOUNS.

I've now to tell a little more,  
 You have not heard this name before.  
 'Tis called a *relative*.  
 It does relate to somebody,  
 Whos'er that somebody may be.  
 And now their names I'll give;—

*Who, which, or in their stead say that.*  
 The man *who* caught a great big rat,  
 And nearly killed another.  
 The dog *which* saw the whole ado,  
 Ran forward and he caught one too;  
 And puss *that* ate the other.



You see the *who* relates to man,  
 And *which* is for the dog *which* ran—  
 Then *that* relates to puss.  
 We're very glad that puss should kill  
 The rats *which* might these houses fill  
 If they were all let loose.

When the relative pronoun relates to a person, we use *who*, as the boy *who* behaves well is beloved. But when it relates to an animal, or something without life, we use *which*, as the kitten *which* Jane gave me is black and white ; or, the bottle *which* you broke cost ten shillings.

## EXERCISE.

Fill up spaces with Relative Pronouns.

The exhibition, ——— was wonderful, attracted many visitors. Milton, ——— wrote *Paradise Lost*, was blind. The rain, ——— fell in torrents, deluged the fields. Miss Thomas, ——— came to school, met with an accident. John broke my gold-watch, ——— cost thirty pounds. He ——— broke my desk must pay for its repair. The children ——— presented me with that work-box, paid for it most liberally.

*That* is often used instead of *which*.

## EXERCISE.

There sits the snarling little boy — I mean to put away. The Koh-i-noor diamond — was pre-

sented to our Queen, was once in the possession of Runjeet Singh. The scissors — Mary broke were old favourites of mine. The beauty — stands longest is that of the mind. When children quarrel the one — is most amiable gives in first. The mind — is most noble can condescend lowest.

*What* is a compound Relative Pronoun, and is conveniently used instead of saying, the thing which, thus, You remember *what* happened yesterday; for, You remember the thing which happened yesterday.\*

#### EXERCISE.

Fill up the spaces with the Compound Relative.

I told you — would happen if you disobeyed mamma. That is — I paid for the book. He kept — pleased him best. I suppose you do not know — he means. Bring Alison's *Europe* to John, for that is — he likes.

#### ADJECTIVE-PRONOUNS.

Adjective-nouns you've heard before,  
And you will now learn something more—  
Adjective-pronouns too.  
These pronouns show no quality,  
Yet place them with a noun, and try  
How nicely they will do.

\* Whatsoever, whosoever, &c., are Compound Relative Pronouns also.

*My* head, *thy* hand, *his* top, *her* doll,  
*Our* cook, *your* cloak, *their own* green poll,  
*That* monkey's lost *its* tail,  
*These* houses, and *this* waterfall—  
 Adjective-pronouns these are all;  
 And *each* or *every* gale.

There are four different kinds of adjectives pronouns.

1. Possessive, which are *my*, *thy*, *his*, *her*, *our*, *your*, *their*, *its own*.
2. Demonstrative, which are *this*, *that*, *these*, *those*.
3. Distributive—*each*, *every*, *either*, *neither*.
4. Indefinite—*none*, *any*, *all*, *such*, *whole*, *some*, *both*, *one*, *other*, and *another*.

#### POSSESSIVE AND DEMONSTRATIVE ADJECTIVE-PRONOUNS.

They are POSSESSIVE when you see  
 That each belongs to somebody,  
*My* hand, *thy* head, *his* heart.  
 DEMONSTRATIVE means pointing out  
 As I do now all round about,  
*These* books, *that* box, *this* tart.

#### DISTRIBUTIVE AND INDEFINITE ADJECTIVE-PRONOUNS.

DISTRIBUTIVE means—give away,  
 To *either*, *each*, or *every*—nay,  
 To *neither* (it may be).  
 When not particular at all—  
 Just *any one*, INDEFINITE call.  
 That list you've learned to me.

## EXERCISE ON POSSESSIVE ADJECTIVE-PRONOUNS.

Insert Possessive Adjective-Pronouns in spaces.

—— cousin is wealthier than mine. John told me  
—— success in life depended on —— own exertions.  
Show me —— teeth. —— brother has found ——  
pocket-book. The sheep has had —— wool cut. Take  
off —— wet coat, Harry. Is this —— slate? No, it  
is —— sister's. This sweet flower lost —— perfume.  
I shall hear —— music lesson when —— papa goes  
out. This work-box is lovely and —— compartments  
are useful.

EXERCISE ON DEMONSTRATIVE ADJECTIVE-  
PRONOUNS.

—— house is much larger than the other. I do not  
admire —— song but I enjoy —— one. I have asked  
papa for —— books you recommended. Will you allow  
me to look over —— hymn? —— pillows are surely  
not filled with down. If you give me —— real flowers  
I will give —— artificial ones. —— jam is most ex-  
cellent. The fruit was obtained from —— trees in  
Port-Glasgow which grandpapa planted.

EXERCISE ON THE DISTRIBUTIVE ADJECTIVE-  
PRONOUN.

John did not promise to give —— one of you an  
apple. —— of you may take one, however. You  
cannot all sit in my pew, but —— Jane or Mary may

come. The race is — to the swift, nor the battle to the strong. Whether will you accept of a parasol or a new bonnet? I don't require — of them, thank you; therefore, I will accept of — the one nor the other.

EXERCISE ON THE INDEFINITE ADJECTIVE-  
PRONOUN.

Take — you please, dear. I shall take — with me for little Harry. A very — will be sufficient. I beg you will not fill my baskets; you have given them — to me. The sum of the — matter comes to this. I spent — my money. Did you not leave yourself with — at all? That is not worth — thing. Yes, it is worth a — pence.

*That* is a demonstrative adjective-pronoun when it points out; but when it stands instead of *which*, it is called a relative.

Tell what it is in the following sentences :—

EXERCISE.

Tom found the hen *that* wandered yesterday. *That* book is not mine. I gave Jane *that* ribbon that faded so soon. *That* knife is not his, it is mine. The knife *that* I bought cost eighteenpence. Charles broke *that* lovely jar. *That* boy is constantly doing mischief. *That* rainbow is the loveliest ever I saw. The diamond ring *that* mamma dropped yesterday was found to-day.

## PERSONAL PRONOUNS.

Personal pronouns are somewhat like the possessive adjective-pronouns; but do not admit of a noun after them. They have gender, number, and *case*, too, as a peculiarity which you will soon understand in connection with the verb; but, in the meantime, you may learn the following two verses relating to them:—

Adjective-pronouns now are done,  
And relatives; but there are some  
Which I must hear you say.  
Now these have number, gender, case.  
The personal *nom'natives* are these—  
*I, thou, he, we, you, they.*

Then those in the *possessive case*  
Are *mine, thine, his, ours, yours, and theirs.*  
Be sure to learn them well.  
*Objectives* now are, *me, thee, him,*  
And then their plurals—*us, you, them,*  
Next let me hear you tell.

SINGULAR.				PLURAL.		
	<i>Nom.</i>	<i>Poss.</i>	<i>Ob.</i>	<i>Nom.</i>	<i>Poss.</i>	<i>Ob.</i>
1.	I	mine	me	1. we	ours	us.
2.	Thou	thine	thee	2. you	yours	you.
3. <i>m.</i>	He	his	him	3. {	they	theirs
3. <i>f.</i>	She	hers	her		... ..	...
3. <i>n.</i>	I	its	it		... ..	...

Personal pronouns in the nominative case always admit of a verb after them, thus—

*I read. Thou hearest prayer. He walks smartly. We go to church. You write charming letters. They admire paintings. He is used in the masculine. She is used for the feminine. It expresses the neuter gender.*

Personal pronouns in the objective case follow a verb or a preposition thus:—

That book instructs *her*: I read *it*. John amuses *me*; and Jane follows *him*. That book instructed *her*. Harry annoyed *them*. Mamma blamed *us*. I excused *you*. God hears *thee*. Come to *me*. Go from *her*. Look at *him*. He won't come for *them*. He will go through *it*. Sit between *us*.

The possessive *personal* pronoun answers to—Whose is this? Mine, thine, his, hers, ours, yours, theirs?

THOU THY THINE THEE.

We never use *thou, thy, thine, thee*,

Unless when writing poetry,

(Some people use them though)

“*Thou* must love all that's good, my child;”

“I wish *thee* to be meek and mild.”

“Thine heart” is so and so.

The sect of "Friends," it would appear,  
Use these—yet you will find, my dear  
They do our love deserve.  
The Psalmist, David, speaks that way,  
"I have made known to *thee* this day  
How ye the Lord should serve."

You must have noticed, too, in prayer,  
We say, "Oh, Father, wilt *Thou* hear  
*Thy* little children pray?"  
Or, "Jesus, *Thou* didst die for me,  
How grateful should I be to *Thee*;"  
I'll thy commands obey.

Now, when a pronoun's used for God,  
You'll notice at that little word  
A capital in front.  
You won't forget, then, who that's for,  
Nor will you skip it lightly o'er;  
Indeed, I'm sure you won't.

---



## THE VERB.

A verb tells what beings and things do, as Robert  
*skates*. Fanny *loves*. Rain *falls*.

Now, let me *hear* you *tell*, my dear,  
What *is* a verb ; perhaps you fear  
'Tis hardest of them all—  
O no ! 'tis what you *do* and *think*,  
You *sleep*, *wake*, *dream*, *rise*, *eat*, and *drink* ;  
A verb's not hard at all.

Now words which *show* what beings *do*,  
*Are* all called verbs, I *know* them too,  
Jane *sings* and Jessie *sews*.  
Then what do things *do* ? Candles *burn*,  
And guns *explode*, and castors *turn*,  
And frost, too, *bites* your toes.

To *go*, to *come*, to *sit*, to *walk*,  
To *jump*, *thump*, *mumble*, *tumble*, *talk*,  
To *sing*, *read*, *write*, and *sew*.  
Verbs must have nouns and pronouns, too,  
In front of them, to tell us *who*,  
Did this and that, you *know*.

Thus, *he* walked (*John*, I meant to say)  
Or, *I* walked to the pond one day,  
For *he* and *John's* the same ;  
Before the verb either will do,  
*Jane walks*, or *she walks* here with you,  
Or any other name.

## EXAMPLES.

## Nouns or Pronouns in front.

Tommy or he runs, ploughs, &c. Harry strides.  
 I walk. She plays. Lightning flashes. Stars twinkle.  
 You can write. We admire flowers. They listen  
 while you explain.

## VERBS.

Roars—rides—shines—strides—flashes—runs—  
 fights—looks—repeats—flames—entreats—repents—  
 spins—ploughs—swims—grows—flows—grunts—  
 twinkle—leaps—hovers—thinks—dances—subdues—  
 restrains—plays.

## The Subject or Nominative of a Verb.

Indeed you may say o'er and o'er,  
 A list of verbs, e'en fifty score,  
 They'll have no sense at all  
 Unless you nouns or pronouns give,  
 And these we call the nominative—  
 A subject's given to all.

The subject stands in front you see,  
 As you all do in front of me:  
 Verbs tell what subjects do,  
 Thus, *Tommy* runs, when tired, *he* walks;  
 Or *Mary* sings, sometimes *she* talks—  
 Draws beautifully top.

Before I tell you any more,  
 We'll place the pronouns all before  
 The verbs, you understand ;  
 The pers'nal nom'natives—I, thou, he,  
 Are subjects, too, now let us see  
 How all these subjects stand.

<i>Subject.</i>	<i>Verb.</i>	<i>Subject.</i>	<i>Verb.</i>
The coachman	rides,	He	bustles,
The dog	howls,	She	implores,
Annie	repeats,	It	flows,
Mary	admires,	They	jump,
Mrs. White	spins,	You	weep,
Andrew	retires,	We	exclaim,
Emily	entreats,	She	dies,
Fanny	fondles,	It	lies,
Harry	whistles,	Thou	forgivest.

These verbs have moods and tenses, too,  
 To learn them all you've much to do,  
 But not for some time yet :  
 We'll look at what has gone before,  
 And parse these sentences once more,  
 Lest you may them forget.

## ON PARSING.

## Article, Noun, Pronoun, Adjective, and Verb.

These five words now are parts of speech,  
 To know each well I must you teach,  
 If you will all be steady:  
 I'll give a sentence now to parse—  
 Merely divide it into parts,  
 You know each name already.

JOHN HURT HIS BROTHER. What is John?  
*John* is a name—then 'tis a noun—  
 And *hurt* is what John did,  
*Hurt* is a verb, I know it well,—  
*John* is the subject, I can tell,  
 Then *his* is in John's stead.

O *his* must be a pronoun then,  
 And *brother*? why a noun again,  
 Masculine gender, too—  
 For he's a little gentleman.  
 Well, parse me this one, if you can,  
 MY SISTER CRIED—Halloo!

*My's* close beside a noun—let's see,  
 Possessive pronoun it must be,  
 Adjective-pronoun too.  
 Then *sister*, your own sister Jane:  
*Sister's* a noun, for 'tis a name,  
 Then *cried* is what you do,

Well, *cried* must be a verb, no doubt,  
What was the crying all about?  
John hurt his little brother.  
At first you know they fight in play,  
And end in earnest—that's the way  
Boys often hurt each other.

## EXPLANATION IN PARSING.

THE MANSE FELL. "*The*," the definite article. Why call it definite? Because it defines or points out a particular house. What is *manse*? A common noun. Why call it common? Because there are many manses; it is merely one of a class or number. *Fell*, a verb. Because a verb shows what beings or things do. Whether is *manse* a being or a thing? A thing—it has no life. *Manse* is the subject of the verb. Would the verb have a definite meaning if it had no subject? It would have a meaning in the same sense that every word has; but the sense would be incomplete. In what *case* must the subject always be? In the nominative case. Then tell me the gender, number, and case of *manse*. It is neuter gender, singular number, and nominative case.

"JESSIE READ THAT BEAUTIFUL BOOK." What is *Jessie*? A proper noun. What gender, number, and case? Feminine gender, singular number, and nominative case. How do you know it is in the nominative? Because it is the subject of the verb *read*. You call *read* a verb, why so? Because it shows what *Jessie* did. Now parse *THAT*. That points out that particular

book, and is a demonstrative adjective-pronoun. "*Beautiful.*" An adjective. Why? It shows the kind or quality of book—a beautiful one. "*Book.*" A common noun, being one of a class; neuter, singular. It is in the objective case.\*

## EXERCISE FOR PARSING.

Richard lent his pretty new book. I thanked his kind brother. Mamma admires neatness. The queen encourages the fine arts. Napoleon purchased the empress a handsome pearl necklace. The man who fears God honours his king. Patriots love their country. Fresh milk nourishes children. These new collars fit him. My dear sisters sing. I do love to fondle baby. She amuses dear mamma. My darling child died. What a pretty useful box! She stained her light silk dress. I spilt some port wine, which destroyed my lovely barege dress. This charming day raises my spirits. Charity opens the heart. Faith, hope, and charity.

## THE SUBJECT OF A VERB.

*M.* D'you think you understand all this?

*Ch.* No, ma'am! not quite about the case

You call the nom'native :

I know you have explained it, too,

And yet I cannot follow you.

*M.* Well, try again, my love.

\* Only ask the reason of the noun or pronoun's being nominative when it is the subject of a verb, and don't expect a reason yet for the object being objective.

*M.* All *verbs* must have a nom'native,  
A noun or pronoun, you perceive,  
These we call *subjects*, too.  
The subject's *who* the verb's about,  
You'll understand it soon, no doubt,  
Though rather hard for you.

*M.* Poor David Doyle looked very ill,  
And David Doyle's complaining still ;

*Ch.* But David Doyle—who's he ?

*M.* He is the subject spoken of,  
In other words—the *nominative*  
Of *looked*. Now don't you see ?

*Ch.* I am not quite so sure of that,  
Pray tell me something Pat did.   *M.* What ?  
Pat Patrick, simple boy ?  
Pat rode last night upon a stool,  
Pat looked so like a little fool,  
He did us all annoy.

Pat tossed and tumbled on the floor,  
At last he rumbled to the door,  
And made a mighty noise.  
He feigned that he grew mad and lame,  
At length Pat to his senses came,  
And played with Harry's toys.

Now *Pat* or *he's* the nom'native,  
And subjects, too, you may believe ;  
Well ! Pat did something *do*.  
Then all he did are verbs you see,  
The subjects of them all were *he*,  
And *Patty Patrick*, too.

Insert a subject in the following spaces, and let it be a pronoun :—

—— asked Papa for a new coat. —— said no.  
 —— hope mamma will go to Ireland. —— returns  
 on Saturday. —— stays too long. —— wish you  
 all happiness. —— can only stay a very short time.  
 —— says he loves Fanny. —— believes him. ——  
 comforts her.

#### THE OBJECT OF THE VERB OR OBJECTIVE CASE.

Some kinds of verbs have objects too,  
 As well as subjects (that's quite true),  
 Entirely different though:  
 Yet much depends on how they stand,  
 But gener'ly they're quite at hand—  
 Tom tumbled *so and so*.

Now, *so and so*'s the object here.  
 It might be milk or table-beer,  
 Or any other thing.  
 That thing, whate'er the object was,  
 Is the objective case—because  
 It got the tumbling.

*M.* John led and fed the horse last night.  
*Ch.* Horse is objective. *M.* Now that's right—  
*Ch.* And John's the subject? *M.* Yes!  
 But if it were, The horse led John—  
 No, no!—how could they get along?  
 Still horse the subject is.



*M.* Now, since you know objective case,  
We'll try who'll get up dux for this,  
The medal, too, she'll have.

*Ch.* I'll try for it, indeed I'll try—  
And I'll try too, and so will I,

*M.* Hush! now you must not laugh!

Insert objects in the following spaces in the objective case. Pronouns they must be:—

Papa loves\* ——. I hear ——. This smell refreshes ——. Arrowroot nourishes ——. This book pleases ——. Jemima does not like ——. That magnificent bonnet becomes ——. Cloaks cover ——. Helen dressed ——.

Insert nouns as objects now, and remember that all nouns in that position are said to be in the *objective case*, thus:—

Helen dressed ——. Rats dislike ——. Dogs kill ——. I hurt poor ——. Roger broke my new scent ——. Papa loves ——. Jane amused ——. We accepted ——. The thunder frightened dear little ——.

When a pronoun is used as the subject of a verb, you have been told before that it must always be in the

\* The teacher here says, Papa loves — some object or other. What or who is it? Let the pupil answer. If she says, *shooting*—no! no! The object must be a Pronoun. You or me, or him or her, &c.

nominative case, as well as the noun for which it stands. Thus—*I walk, thou walkest, he walks, she walks, we walk, you walk, they walk.*

Repeat the Personal Nominatives:—

*I, thou, he, we, you, they*, or, instead of *he*, say *she*, or *it*. Now, when these pronouns are used as objects behind the verb, they must be changed into the objective case, thus:—

## SUBJECTS TO THE VERB.

Subject *is used in the nominative case.*

*I love James.*

*I teach you.*

*Thou forgivest me.*

*He pleases you.*

*They chastise us.*

*We leave them.*

## SAME PRONOUNS AS OBJECTS.

Same pronouns are made objective when used as the object.

He loves *me*.

You teach *me*.

I forgive *thee*.

You please *him*.

We chastise *them*.

They leave *us*.

Insert pronouns in the objective case.

*I admire him.*

*They affect us.*

*We condemn him.*

*She gratifies you.*

*They entangle him.*

*He instructs her.*

*It employs me.*

He admires ———.

We affect ———.

He condemns ———.

You gratify ———.

He entangles ———.

She instructs ———.

They employ ———.

The subject or nominative to a verb is often at some distance from the verb.\*

#### EXAMPLES.

JERUSALEM, ONCE PROSPEROUS AND POPULOUS, LOOKS DESOLATE. Point out the verb in that sentence. Looks. What looks desolate? Jerusalem. Then where the subject or nominative of the verb looks? Jerusalem. The *Jews*, once highly favoured, *lie* under a curse. *Railways*, at one time so seldom seen, *are* now quite common. Queen Victoria, our own lawful sovereign, married Prince Albert. Gold, the most valuable of all metals, abounds in Australia and California. Salt, a most useful commodity, is dug out of mines in Poland. Nutmegs, so rare to us, are abundant in the Spice Isles. The Dutch, who monopolize the sale of them, destroy cart-loads of nutmegs, in order to keep them scarce. Quinine, that valuable tonic, produces an appetite. Peruvian bark, from which it is obtained, grows in Peru. Opium, so dangerous, yet serviceable, is extracted from the juice of poppies.†

#### POSSESSIVE CASE.

Having learned the possessive personal pronouns, mine, thine, his, hers, its own, ours, yours, theirs, we

\* In looking over each sentence, the teacher will point out the verb, or assist the pupil to find it. Then read over the sentence when the verb is found, and in order to find the *subject*, or nominative to the verb, ask who or what did so?

† The verb "To BE," is studiously withheld till those rules now used in pointing out the Nominative and Objective Case are more thoroughly understood.

must now understand the possessive case of nouns. *One* noun is *possessed* by another. Thus, Henry's book. Mamma's basket. It means Henry *his* book. Mamma *her* basket; and the apostrophe and s are used instead of his and her.

## POSSESSIVE CASE.

When two nouns look in other's face,  
The first is called possessive case—  
Thus *Jessie's* purse is done.  
The purse is nominative to *is*,  
And *Jessie's* the possessive case,  
Now that's an easy one.

Two nouns or pronouns close together—  
*Tom's* sister Jane, or *George's* brother,  
Look at this curb and s.  
Tom's the possessive case, you see  
That comma or apostrophe  
Is put instead of his.

*John's* map, or *your's*, or *James's* roll,  
And little *Henrietta's* doll,  
And *baby's* cradle too.  
You understand possessive case,  
Nothing could plainer be than this:  
Now here's some work for you.

Make Nouns or Pronouns in the Possessive Case in these spaces.

EXERCISE.

— desk is lined with velvet. I have finished — sermons. I find our — lectures very instructive. Lend me your book, I have lost —. *Whose* house is this? It is —. Is it *mine* or —. These gloves are neither *yours* nor *mine*, they are —. Your cloak is not so pretty as —. These ladies took my fan. May I have —? — thumble fits me nicely. — hat is too small. — eggs are nicer than *hen's* eggs.

Find out the errors in the following phrases :—

That is mammas bonnet. The new umbrella is Johns. Papas cloak fits James. Where are Mr. Edmonds sermons to be had? Dr. Kings lectures are beautiful. Mr. Cairds preaching is much admired.

---

THE ADVERB.

An adverb is a word close, or added to a verb, to an adjective, or to another adverb, to make them more expressive.

## ADVERB.

A verb tells what the beings do,  
An adverb shows when, where, and how  
The thing was done, my dear.  
Thus, "John walks *quickly*"—that tells *how*.  
When does he walk? He walks *just now*.  
Where does he walk? *Not here*.

Well, here I go up—*once, twice, thrice*,  
Come *down again*—take my advice;  
I'm *quite* sure you'll fall backward,  
*Now since* you listen *not* to me,  
You'll break your legs *accordingly*,  
And *then* you'll find it awkward.

## EXAMPLES.

*Answering to how.*

Cheerfully—gratefully—gladly—sadly—sorrowfully  
—pleasantly—plentifully—sprightly—well—quickly—  
slothfully—lovely.

*Answering to when.*

Lately—early—at first—soon—seldom—never—  
ever—too soon—after a time—when asleep—after to-  
morrow.

*Answering to where.*

Up stairs—here—there—anywhere—alone—ashore  
—far off—at hand—yonder—thither—everywhere—  
behind backs.

## EXERCISE.

Insert Adverbs to the following Verbs:—

I look — for the queen. I dream — I am asleep. Jane — stays from church. John — goes with her. I love James —. Robert sings —. Jane sews — breakfast. Papa rides — dinner. Our cook rises —. Our queen is — beloved. Jack walks —. The ship rolls —. You awake me —. The doors have been — painted. The painter — finished the cornices —. Not —. Mr. M. teaches me —. I prepare my lessons —. I will go —. You may come —. He rides —. Where is William's —? When do you dream —? Where are you —?

Adverbs are often joined to other adverbs, and put before adjectives, to make their quality more apparent.

James is good. Not only good, but *extremely* good. James is extremely good, and *very* diligent.

'Tis put before the adjective,  
Perhaps lest you should not believe  
That "Henrietta's good."  
Ah! is she good? (now say instead)  
She's *very very good, indeed*,  
And you'll be understood.

## EXAMPLES.

Adverbs before the Adjective.

*Very* happy—*extremely* glad—*exceedingly* chaste—*remarkably* honest—*wonderfully* particular—*shamefully* careless—*singularly* successful—*disgustingly* greedy—*charmingly* attractive—*attractively* engaging—*bewitchingly* fascinating.

Two Adverbs with an Adjective.

*Most astonishingly* fortunate. *Very very* dear.  
*Most dreadfully* nauseous. *More rigidly* exact.

Two Adverbs with one Verb.

*Very elegantly* dressed. *Most gorgeously* caparisoned. *Most sumptuously* supplied. *Very abundantly* advertised. *Most profusely* liberal.

## EXERCISE.

Fill up spaces with Adverbs preceding Adjectives.

Water is ——— useful. Pride is ——— unbecoming.  
It is ——— blessed to give than to receive. She is ——— good, and ——— amiable. The British dominions are ——— extensive. What can be ——— becoming than humility? Persevere once is ——— praiseworthy. Rhubarb is ——— bitter. Some merchants are ——— fortunate; while others are ——— unsuccessful. The rules of our school are ——— exact. Your donation was ——— handsome. I wish a ——— ——— embroidered cloak. I admire an ——— handsome bronze tea-urn; but I should be quite pleased with an ——— plain silver teapot.



## ON THE PREPOSITION.

Now, first I'll take this little ball,  
 And stick a large pin through it all,  
 To make my meaning known.  
 Then all the ways the pin can go,  
 Will help somewhat to make you know  
 A preposition.

'Tis called a preposition, dear,  
 Because it has position here,  
 All *round* and *round about* ;—  
*Up, over, out of, through, and through,*  
*Above, beyond, below it too,*  
*Beneath it, near, no doubt.*

*Before, behind, across, throughout,*  
*And underneath, within, without,*  
*In, into, up, upon.*  
*Beside, besides, between, betwixt,*  
 All mix-maxy—intermixed  
 In some position.

## Insert Prepositions.

Frogs are eaten — France. We obtain pearls  
 — oyster-shells. Robert likes to be — papa.  
 Mr. Glen rode — the bridge. Hamilton is eight  
 miles — Glasgow. The Mediterranean Sea is —  
 Europe and Africa. The poor child came — me  
 begging — bread. The loaf was divided — the  
 whole family. Each had a share — it. The dog  
 lay — the table, and then jumped — it. I put  
 him —. He should be trained — the kennel.

## ON THE CONJUNCTIONS.

Now what is a conjunction, pray?  
 It joins and disjoins words (they say),  
 And couples sentences.  
 I'll write a very few for you,  
 And show you how you ought to do—  
 Just learn by rote all these.

## CONJUNCTIONS.

*Copulative.*

Also, and, because,  
 If, since, that, then,  
 Therefore, wherefore,  
 both.

*Disjunctive.*

Although, yet, though, so, as,  
 As well as—either, neither, nor,  
 Whether, except, notwithstand-  
 ing.

Mary has on a cloak *or* shawl,  
 But little Mina's none at all,  
 Yet she has a pelisse.  
*Therefore* she has *as good as* you,  
*And* her's is quite in fashion *too*,  
*Though* it was made in Nice.

*Yet, notwithstanding* all you've said,  
*Provided* I could get a plaid,  
 I would not care for *either*.  
*Unless* I were compelled to wear  
 That hairy cloak *so* like a bear,  
 Then I would ask for *neither*.

Supply Conjunctions in the following spaces : —

I may lend it to you, — you promise to return it.  
 It is now six years — James died. Andrew left  
 this for Madeira — he might lose his health here  
 — I accompanied him. He — I will return soon  
 — we are not prevented. David is wealthier —  
 John. I love Henry best ; he is — good — kind.  
 It was — John — Harry who broke the jar.

#### ON THE INTERJECTION.

*Look !* here are interjections too—  
*Away with pride ! passion subdued !*  
*How sweet is harmony !*  
*Hush !* listen to that busy hum.  
*Well done !* for *shame ! hark !* 'tis a drum,  
*Unpleasant noise ! ha ! he !*

We use such words when something strange  
 Occurs. Thus Harry can't arrange,  
 And cries, "*O dear ! O dear !*"  
 I heard some gentlemen one day  
 Say "*hip ! hip ! hip ! hurrah ! hurrah !*"  
 How strange it did appear.

All that, you know, was said in fun,  
 But here's a much more serious one  
 To which there's great objections—  
*O heavens !* or *Gracious ! Mercy me !*  
 Such words are used improperly,  
 Yet they are interjections.

Insert Interjections in the following spaces :—

——! poor Jane is dead. How sad! —— How good she was. ——! few can be called good. —— what a splendid comet. ——! how astonishing!

PARSING EXERCISE. .

That very pretty work-box was presented to me on my birth-day, and I take great care of it. A most distressing accident occurred yesterday, by which two men were injured severely. Singing strengthens the lungs. Well done! Adieu! Farewell!

CONCLUSION TO PART FIRST.

Now you have learned nine parts of speech,  
Which seemed at first beyond your reach,  
But patience conquers all—  
Industry, perseverance too,  
Have all done much to show to you  
This grammar, which I call

Heart's-ease! Say has it eased your heart?  
Then it has done the teacher's part,  
And I may say adieu!  
Try once again what's gone before,  
And by and by you'll have some more,  
The rest is hard for you.

Your little brain is full just now,  
If I poured more, where would it go?  
Why, it would overflow.  
What you have got's retained with ease,  
The rest of this would only tease,  
Until you older grow.

For one year you have had enough,  
The road gets now a little rough;  
But then when you grow tall,  
You'll be the abler for the hill,  
My heart's-ease then will help you still,  
And you will learn it all.

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## PART SECOND.

Verbs have Voices, Moods, Tenses, Numbers, and Persons. There are two Voices, the Active and Passive. The ACTIVE expresses action done to another, as, John shot a hare. PASSIVE expresses action suffered, as, The hare was killed. Active verbs are either TRANSITIVE or INTRANSITIVE.

## THE TRANSITIVE VERB.

The active, transitive by name,  
Is active—or what means the same,  
Is active-transitive ;  
I pass this book from me to you ;  
Now transitive just means that too—  
Passing——Do you perceive ?

It goes from subject to the object :  
John *flung* a ball, *devised* a project,  
Or Peter *bled* his nose.  
I'll put a verb between two things—  
Jane's finger *holds* these golden rings,  
The transitive this shows.

John *stroked* the dog which *killed* the hare,  
He *gave* him food and *placed* him there,  
The dog *tore* all his plaid ;  
Yet *wagged* his tail, and *licked* his hand,  
As if to *make* him understand  
He willingly obeyed.

## EXERCISE.

A subject and object being given in the following sentences, the pupil must insert an active-transitive verb in the spaces :—

Jane — me. I — John. You — mamma.  
 Thunder — me. Tarts — me. James —  
 us. He — a prize. Andrew — a reward. Jessie  
 — him a purse. Don't you — papa? Kindness  
 — love. Mr. Caird — the gospel. Mr. Lands-  
 borough — a book. Dr. Buchanan — the infir-  
 mary.

## EXERCISE.

The subject and transitive verb given, insert an object in the following spaces :—

Mrs. Lovechild made — for the children.  
 Harry cut my — but he was very sorry. Henrietta  
 wrote a —. Father Gavazzi delivered a —.  
 Drunkards destroy their —. Good children love  
 their —. India produces —. England ex-  
 ports —.

## EXERCISE.

The Verb and Object being given, a Subject or Nominative must be inserted in the spaces.

— weave Brussels carpets. — make silver  
 boxes. — polishes metal tea-pots. The — tans

leather. ——— sell sweetmeats. ——— manufactures  
broadcloth. ——— enlightens the ignorant mind.  
——— nourishes the body. ——— left his snuff-box  
this morning. ——— heals a wound.

## INTRANSITIVE VERB.

'Tis somewhat like a transitive—  
It may have action, you'll perceive,  
Which is confin'd to *self*.  
Thus, Charles *dances, sings, and sleeps*,  
He *jumps and capers, runs and leaps*,  
But does all to *himself*.

These verbs have subjects, you will find,  
But there's no object put behind  
A verb intransitive.  
Jane *sleeps* serenely, *looks* sincere,  
Are followed by an adverb here  
And by an adjective.

Sometimes it has a preposition—  
Thus, Bill *died from* an operation,  
And Tom *fell by* a blow.  
These children *play at* football there,  
They run *down* here, then whirl *through* air.  
Will you sit *with* me? No!



## EXERCISE.

Insert Intransitive Verbs in spaces.

James ——— hurriedly. Jessie ——— sweetly.  
 The wind ——— frightfully. The horse ——— mag-  
 nificently. He ——— beautifully. She ——— prettily.  
 The soul ——— high. Mary ——— rapidly. The  
 squatter ——— freely. Annie ——— fondly on me.  
 Fruit ——— in summer. Steamboats ——— by steam.  
 The stream ——— over the garden. Tom ——— through  
 the opening in the hedge. Annabella ——— in the  
 omnibus. Jessie ——— with her. I ——— hard.

## TRANSITIVE AND INTRANSITIVE.

The same Verb may be used either Transitively or Intransitively.

Some verbs are either one or other,  
 "The fire did *burn* my little brother"—  
 "That patent torch *burns* bright."  
 The first *burn* is a transitive,  
 It has an object you perceive—  
 My brother—that is right.

The second *burn*, burns in the torch,  
 Burns in *itself*—it will not scorch,  
 Then 'tis intransitive.  
 It does not pass to any object.  
 (That you may understand this subject,  
 Examples I will give.)

*Intransitive.*

Bell recovered slowly.  
 Fruit ripens by heat.  
 The steel rusted from damp.  
 His wrath cooled quickly.  
 Water boils by heat.  
 John ran to me.  
 He dismounted from the  
     horse.  
 The ship floated nicely.  
 It floats over the waves.

*Transitive.*

Bill recovered the money.  
 Heat ripens the fruit.  
 Damp rusts metal.  
 His kindness cooled my  
     wrath.  
 The cook boiled the  
     potatoes.  
 He ran a race too.  
 He dismounted my brother.  
 They floated the ship.

## THE MOOD OR MODE.

The INDICATIVE MOOD simply declares a thing.

\*Verb's Voices you have understood,  
 Now you must learn the Mode or Mood—  
 First's called INDICATIVE.  
 It is a simple declaration,  
 And may be an interrogation,  
 As where does Fanny live?

## THE POTENTIAL MOOD.

The Potential Mood implies power, possibility,  
 liberty, compulsion, will, or obligation.

\* The Passive Voice will be explained after the verb To BE,  
 being so closely *connected* with that verb.

*I may* love—*possibly* I will.  
*I must* love—if *compelled*, but still  
*I can* love—I've the *power*.  
*I should* love—under *obligation*.  
*I might* love—all this mighty nation.  
 This *could* not make me lower.

#### THE SUBJUNCTIVE MOOD.

The Subjunctive Mood shows that a thing is done on certain conditions, or from some motive, and often has a conjunction before it.

*If* he loves not—I'll go away,  
 But *if* he loves me—then I'll stay—  
*If* I chastise—you'll cry.  
*If* I were you—I'll tell you what,  
 I'd understand the whole of that,  
 And learn it easily.

#### THE INFINITIVE MOOD.

The Infinitive Mood has no Number and Person, and generally has *to* before it.

I learn *to read*, *to write*, *to sew*,  
 I learn *to parse*, *point out*, or *know*  
 A verb's Infinitive.  
*To draw*, *to skip*, *play*, *sketch*, and *sing*,  
*To walk*, *ride*, and *do* everything—  
 Also *to breathe* and *live*.

## THE IMPERATIVE MOOD.

The Imperative Mood commands, exhorts, entreats, and permits, and has only Second Person Singular and Second Person Plural.

*Do come to me—I now entreat.*  
*Or go away—I now permit.*  
*Be good—I now exhort.*  
But when I don't entreat at all,  
Then I *command* you one and all  
*Hate vice* of every sort.

A pronoun's understood behind,  
Sometimes 'tis put too, you will find—  
Thus *love*, or *love ye*—me.  
*Sit thou* or *sit*, *dance thou*, *dance ye*,  
The one or other it may be—  
*Sing*, *dance ye* merrily.

## EXERCISE.

Point out the mood to which each of the following sentences belongs :—

I can sing. You may go. Run away. To think.  
He could walk. If I choose. I may go. You must  
obey. Sit down. Hear me. I love you, Jane. Do  
you? The coach will arrive soon. We understand  
this lesson. They must attend church on New-years'-  
day. He would not go.

## TENSE OR TIME.

Now since you've learned these moods so well,  
The tenses of the verbs we'll tell—  
Tense means the *time*. you know.  
The mood's the manner—tense the time,  
These tenses can't be made in rhyme,  
But then they simply flow.

## PRESENT TENSE.

The Present Tense tells what is going on.

The first is called the present tense,  
Because it means *just now* ; and hence  
We very often say:  
“ It *is* so very wet *just now*,  
And *rains* so much, I *know* not how  
I *can*, at *present*, stay.”

## PAST TENSE.

The Past Tense represents the past.

Now when we talk about the past,  
We say it *rained* on Friday last,  
When I *was* out at tea.  
The hail *fell* down—it *thundered* too—  
My cloak *was* *drenched* quite through and through,  
But all that's past you see.

## THE FUTURE TENSE.

Its signs are shall or will.

The future means the time to come,  
The birds *shall sing*, the bees *will hum*,  
But not just now—to-morrow.  
I *shall put* you in jail next week,  
You *shall not*—I *will* faithful keep  
To pay whate'er I borrow.

## PERFECT TENSE.

Its signs are have, hast, has.

Present and past you've learned before,  
And future too—but here is more,  
The perfect—notice this.  
I *have cut*, he *has cut* this minute—  
'Tis *newly done*, and we *have seen* it—  
Say *have you seen* it? Yes.

## PAST PERFECT.

Its signs are had and hadst.

Now when the thing was lately done,  
And done before another one,  
Past perfect now it's called.  
Thus John *had eaten* all the pie  
Before the others came—but I  
Shall have that overhauled.

## CONJUGATION OF THE VERB.

*M.* I really think it is high time  
 That you should learn without a rhyme,  
 And say the verb in prose;  
 I love, thou lovest, so does he,  
 We love, you love, they love—O see!  
 This beautiful moss-rose.

Now I, thou, he, we, you, and they  
 Are nominatives to love, we say,  
 But what's the object now?

*Ch.* What's the objective, do you mean?  
 The beautiful moss-rose, 'twould seem.

*M.* I'm very glad you know.

I hate, thou hatest, he hates too,  
 We hate, you hate, they hate—don't you?  
 When little brothers quarrel;  
 It is indeed a shocking sight  
 When darling little brothers fight—  
 'Tis only dogs that snarl.

These verbs *love*, *hate*, are short indeed,  
 I merely wrote them down for speed,  
 But here's a longer one.  
 I *understand* all that you tell,  
 Thou *understandest* too quite well,  
 He *understands*—'tis done!

Verbs have Voices, Moods, Tenses, Numbers, and Persons. When all these are arranged regularly, the Verb is said to be conjugated. We take up each Mood first, and conjugate its Tenses with Number and Person thus :—

## THE TRANSITIVE VERB TO LOVE.

## INDICATIVE MOOD.

## PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I love.	1. We love.
2. Thou lovest.	2. You love.
3. He loves.	3. They love.
She ...	
It ...	

## PAST TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I loved.	1. We loved.
2. Thou lovedst.	2. You loved.
3. He loved.	3. They loved.

## PERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I have loved.	1. We have loved.
2. Thou hast loved.	2. You have loved.
3. He has loved.	3. They have loved.



## PAST PERFECT.

<i>Singular.</i>	<i>Plural.</i>
1. I had loved.	1. We had loved.
2. Thou hadst loved.	2. You had loved.
3. He had loved.	3. They had loved.

## FUTURE TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I shall or will love.	1. We shall love.
2. Thou shalt or wilt love.	2. You shall love.
3. He shall love.	3. They shall love.

## FUTURE PERFECT.

<i>Singular.</i>	<i>Plural.</i>
1. I shall have loved.	1. We shall have loved.
2. Thou shalt have loved.	2. You shall have loved.
3. He shall have loved.	3. They shall have loved.

## EXERCISE.

Insert in the following spaces Verbs belonging to all the Tenses of the Indicative Mood.

## PRESENT TENSE.

Nurse — baby. Tom — fun. Jemima —  
me that William is good. You — me. I —  
beautiful flowers. A hatchet — wood. The boy  
— at football. Little Edith — the robin red-  
breast's song. Many birds — in the trees. Mice  
— cheese. Thou — me.

## PAST TENSE.

I — the door to keep all snug. Tom — it this morning. The howls of that dog — me. I — so much that I have sprained my foot. You — to stay with me. My papa — me that book. We — a letter this morning. He — three times at my door. Harry — his hands when he — away.

## FUTURE TENSE.

Go away or I — — you. I — — for an hour; but I — — back again. The bank — — to morrow at ten o'clock. When papa calls, you — not — him. He — — you for this time. They — never — it again. I — — all about it. You — surely not — it from me.

## PERFECT TENSE.

John — — his finger—run for plaster. I — — my horse. You — — me, you false one. No, indeed, I — — you faithfully. Thou — — and answered my prayer. Thou — — me more than I deserve. They — — this for Australia. We — — of going too. I — — it.

## PAST PERFECT.

I knew he — — the dog before I asked the question. Poor Fanny — — too sincerely, and was disappointed. She — never — of her mother's death, and — — when she was told of it. All the affair — — successfully.

## POTENTIAL MOOD.

## PRESENT TENSE.

Signs—may, can, or must.

*Singular.*

1. I may, can, or must love.
2. Thou mayst or canst love.
3. He may or can love.

*Plural.*

1. We may or can love.
2. You may or can love.
3. They may or can love.

## PAST TENSE.

Signs—might, could, would, or should.

*Singular.*

1. I might, could, would or should love.
2. Thou mightst, couldst, or shouldst love.
3. He might, could, or should love.

*Plural.*

1. We might, could, or should love.
2. You might, could, or should love.
3. They might, could, or should love.

## PERFECT TENSE.

Signs—may have, can have, must have.

*Singular.*

1. I may, can, or must have loved.
2. Thou mayst, canst, or must have loved.
3. He may, can, or must have loved.

*Plural.*

1. We may, can, or must have loved.
2. You may, can, or must have loved.
3. They may, can, or must have loved.

## PAST PERFECT.

Signs—might, could, would, or should have.

<i>Singular.</i>	<i>Plural.</i>
1. I might have loved.	1. We might have loved.
2. Thou mightst have loved.	2. You might have loved.
3. He might have loved.	3. They might have loved.

## SUBJUNCTIVE OR CONDITIONAL.

## PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. If I love	1. If we love.
2. If thou love or lovest.	2. If you love.
3. If he love or loves.	3. If they love.

## PAST TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. If I loved.	1. If we loved.
2. If thou loved or lovedst.	2. If you loved.
3. If he loved.	3. If they loved.

## IMPERATIVE MOOD.

<i>Singular.</i>	<i>Plural.</i>
2. Love, or love thou, or do thou love.	2. Love, or love ye or you, or do ye love.

## INFINITIVE MOOD.

Present, to love.	Perfect, to have loved.
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## PARTICIPLES.

Present, loving. Past, loved. Perfect, having loved.

A participle too you'll know,  
 It is a little part—although  
 Oft like an adjective.  
 Thus, *having rained* and *stormed* all day,  
 And *being* wet and *looking* gray,  
 I think you must not leave.

## EXERCISE.

Insert Verbs from the Tenses of the Potential, Subjunctive, or Imperative Mood, or Participles, in the spaces.

James was poor, but he — many good qualities.  
 Papa — any sum to have a church built here.  
 I — if I choose, but I prefer sketching. Jane  
 — to Australia if she chooses, but she will not  
 be forced. I promise to take you with me — I —.  
 Robert — rich if he had gone with Archibald.  
 He — not — without a wife. He — one  
 if he — her. John — desert his mother  
 if he had got thousands. Jane is often seen —  
 when she thinks of her brother's sufferings. She —  
 never — him again. We — prepare to meet  
 in heaven. I command you — this immediately.  
 — away instantly. Do — me to my sorrow.  
 — up stairs. The doctor intends — the  
 poor man's leg. O — with me and I will teach  
 you — your parents. We — not — the  
 helpless infant. Whether do you like —, or  
 —?

## THE NEUTER VERB TO BE.

When neither transitive nor intransitive, a verb is called Neuter. What does Neuter Gender mean? Neither one nor other of the sexes. What does a Neuter Verb mean? Neither transitive nor intransitive.

## NEUTER VERB.

*M.* You know the active transitive,  
You also know intransitive,  
Now notice too this other.  
Altho' it is so very small,  
'Tis more important than they all—  
What is it called? *Ch.* The neuter.

*M.* You could not tell that you felt cold,  
Or that poor negro Sam *was* sold  
*To be* a little slave,  
Unless you used the verb *to be*;  
Just try it now, and you will see,  
Don't laugh dear, but behave.

*Ch.* "I *am* so cold"—"Indeed I *am*,"  
Then "Sam *was* sold too"—poor wee Sam,  
And forced *to be* a slave.

*M.* Poor fellow, *it was* hard indeed,  
When he had just *been* taught to read,  
And he so young and brave.

## EXERCISE.

Insert is, are, were, was, has been, might be, could be, or may be, in the following spaces.

I — not so young now as I once —. You — very noisy last night. Papa — ill. I hope he — better to-morrow. The doctor may — here. Plums — excellent. Peaches — more delicious. If I — you I would eat neither. Cholera — here. I — sure you — glad to hear from mamma. She — fond of us, and we — very sorry if she died. Life — short. I — happy to see you to-morrow.

## THE VERB TO BE—NEUTER VOICE.

## INDICATIVE MOOD.

## PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I am.	1. We are.
2. Thou art.	2. You are.
3. He is.	3. They are.

## PAST TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I was.	1. We were.
2. Thou wast.	2. You were.
3. He was.	3. They were.

## PERFECT TENSE'

<i>Singular.</i>	<i>Plural.</i>
1. I have been.	1. We have been.
2. Thou hast been.	2. You have been.
3. He has been.	3. They have been.

## PAST PERFECT.

<i>Singular.</i>	<i>Plural.</i>
1. I had been.	1. We had been.
2. Thou hadst been.	2. You had been.
3. He had been.	3. They had been.

## FUTURE TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I shall or will be.	1. We shall or will be.
2. Thou shalt or wilt be.	2. You shall or will be.
3. He shall or will be.	3. They shall or will be.

## FUTURE PERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I shall or will have been.	1. We shall or will have been.
2. Thou shalt or wilt have been.	2. You shall or will have been.
3. He shall or will have been.	3. They shall or will have been.

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## POTENTIAL MOOD.

## PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I may or can be.	1. We may or can be.
2. Thou mayst or canst be.	2. You may or can be.
3. He may or can be.	3. They may or can be.

## PAST TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I might, &c., be.	1. We might, &c., be.
2. Thou mightst, &c., be.	2. You might, &c., be.
3. He might be.	3. They might be.

## PERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I may or can have been.	1. We may or can have been.
2. Thou mayst or canst have been.	2. You may or can have been.
3. He may or can have been.	3. They may or can have been.

## PAST PERFECT.

<i>Singular.</i>	<i>Plural.</i>
1. I might have been.	1. We might have been.
2. Thou mightst have been.	2. You might have been.
3. He might have been.	3. They might have been.

## CONDITIONAL OR SUBJUNCTIVE MOOD.

## PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. If I be, or if I am.	1. If we be, or if we are.
2. If thou be, or if thou art.	2. If you be, or if you are.
3. If he be, or if he is.	3. If they be, or if they are.

## PAST TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. If I were.	1. If we were.
2. If thou wert.	2. If you were.
3. If he were.	3. If they were.

## IMPERATIVE MOOD.

Present, to be.

Perfect, to have been.

## PARTICIPLES.

Present, being.

Past, been.

Perfect, having been.

## EXERCISE.

Insert in the following spaces Verbs belonging to the  
INDICATIVE MOOD of the Verb To Be.

## PRESENT TENSE.

Dr. B. may call, but I — not quite sure. James  
— ten years old this day. He — a good boy.  
You — kind to him, for which I thank you. Why

— they so long here? We — very fond of oysters.  
 Thugs — Indian robbers. Grapes — refreshing.  
 I — anxious for a holiday. Thou — the hearer  
 and answerer of prayer. Gold — precious. You  
 — not so happy now as you once were. There —  
 seven days in the week.

## PAST TENSE.

We — most impatient for the post. He — an  
 old man when he died. My nephew — in town this  
 summer. Papa — very fond of him. How —  
 you pleased with the singing last night? I — highly  
 gratified. All the friends I appreciate — with me  
 on the Continent; and I — sorry to leave them.  
 They — delighted with the scenery on the Rhine.  
 I — happy yesterday when I heard of Helen's  
 recovery. The crisis is past, but we — afraid for  
 many days that her life — at stake.

## FUTURE TENSE.

John has arrived from India, and — — here to-  
 morrow. How delightful it — — to hear all the  
 news. If you are careless I — — displeased with  
 you. I — — grieved if you compel me to punish  
 you. I have no doubt you — — successful in life,  
 John. You — not — forgetful of Him who says  
 "The seed of the righteous — — blessed." I hope  
 the war with Russia — — avoided. Brother Jona-  
 than — — ready to help us if that is requisite.

## EXERCISE.

Insert Verbs in the following spaces from the Perfect, Past Perfect, and Future Perfect of the INDICATIVE Mood of the Verb To Be.

## PERFECT TENSE.

You ——— long in answering my letter. He ——— so busy that he could not attend to my desire; but he has promised to send me a likeness which ——— long looked for. It ——— finished these six weeks. Storms ——— very frequent this summer. Gold ——— plentiful in California and Australia. Thou ——— gracious to us, O God. The weather appears settled now, but it ——— very changeable these two months. Many people ——— complaining of late. Fever, however, ——— not ——— prevalent here.

## PAST PERFECT.

If it ——— not ——— for her good, it would not have been permitted. The children ——— asking for me when I was absent. "If Thou ——— here, my brother might have been alive." All the magistrates ——— in attendance when her Majesty was expected. Job says: "It ——— better for me if I ——— never ——— born." It would be well with us if we could be now what we will wish we ——— when we come to die.

## FUTURE PERFECT.

When my fortieth year is completed I ——— ——— here twenty years. When this generation arrives

at maturity we old folks — — — — where all is forgotten. If we make ourselves useful to the rising generation we — — — — serviceable in our day.

#### EXERCISES.

To what Tense and Mood do the following Verbs belong?

Am, is, art, wast, I was, they were, we are, thou art, thou hast been, has been, we were, wert, you have been, she has been.

I shall be, thou shalt be, we will be, wilt be, be, they shall be, it will be, thou wilt be, wilt have been, we have been, they will have been, we shall have been, had been, thou hadst been.

I can be, thou mayst be, canst be, she may be, you may be, he must be, they should be, it could be, wouldst be, thou couldst be, he may have been, must have been, wast, thou wast, we may be.

We may have been, mayst have been, can have been, I might have been, thou couldst have been, if I be, if thou wert, if we were, be thou, we are, we were, we should have been.

Be thou, be, to be, being, having been, to have been, been, be ye, if I am, if you be, if you are, if we are.

## EXERCISE.

Insert verbs from the Imperative and Infinitive mood :—

Do — cautious. Would you like — — good? — a good child, and God will love you. — obedient to your parents, and — patient to your younger brothers and sisters.

## PASSIVE FORM OF A VERB.

Now since you know the verb *to be*,

And say it all so readily,

*Passive* I'll show to you.

The verb *to be*, with *transitive*,  
(*Neuter* and *active* you perceive,)

Make *passive* voice—these two.

You'll conjugate this verb all through,

But for a moment, ere you do,

Observe this—"I *was fined*."

*I was* is past of verb *to be*,

Then *fined* is past of *fine*, you see,

And *passive*—when combined.

The passive's followed oft with *by*,

He *was informed by* somebody,

I *was hurt by* a log.

Dear James *is loved by* young and old,

And *we were grieved by* being told

He *was bit by* a dog.

## PASSIVE FORM OF THE VERB TO BE LOVED.

## VOICES.

*Neuter.*  
To be.

*Active.*  
To love.

## PASSIVE.

To be loved.  
To be amused.  
To be struck.

## INDICATIVE MOOD.

## PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I am loved.	1. We are loved.
2. Thou art loved.	2. You are loved.
3. He is loved.	3. They are loved.

## PAST TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I was loved.	1. We were loved.
2. Thou wast loved.	2. You were loved.
3. He was loved.	3. They were loved.

NOTE.—The Passive Verb is conjugated throughout the same as the Verb To Be, adding, *loved, amused, or* the past of any other Active Verb.

## EXERCISE.

Insert Passive Verbs in the following spaces.

The organist in St. Jude's chapel ——— to play.  
 That beautiful building ——— by fire. All the  
 classes in this school ——— by me, but ———  
 now ——— by Mr. Wisegood. Dr. Worthy ———  
 by rich and poor. The wretched and distressed ———  
 ——— by his charity. Jessie's doll ——— to  
 Mary. The window ——— by a stone. My  
 brother's arm ——— by a fall. The basket Mrs.  
 A. sent to me ——— with fruit. The apples Mrs.  
 R. sent ——— into a pie. The children ———  
 to school at nine A.M., and ——— from it at three  
 P.M. The prize ——— from you and given  
 to Mary. This watch ——— to me on my birth-  
 day. That silver-basket ——— to me by my  
 pupils.

## AUXILIARY VERBS.

Some verbs we call *auxiliaries*,  
 Which just means *helping verbs*—for these  
 Help all the other ones.  
 Thus, *can* love, *shall* love, *may* love you,  
 Or *could* come, *should* come, *might* come too—  
 Then *do* come for this once.

Present—Do, have, shall, will, may, can, am, must.

Past—Did, had, should, would, might, could, was,  
 must.



## EXERCISE.

Insert auxiliaries in the spaces.

Papa said we — go. I — do so to please him.  
 You — surely write to me. I — call for to-mor-  
 row. Grace — comfort us under trials. It is well  
 when we — go to a throne for support. It —  
 never be refused. We — not refuse to assist the  
 poor, if we — do so conscientiously, but we — be  
 just as well as generous.

## THE VERB TO BE—PROGRESSIVE FORM.

When the Verb To Be is conjugated with the *present*  
 participle of another Verb behind it, it is then called the  
 PROGRESSIVE FORM.

Progressive Form, it would appear,  
 Means something going on, my dear —  
 Thus, I *am weeping* now.  
 And you *were sleeping* — John and you,  
 While now you're *singing, dancing* too,  
 And *romping* down below.

PRESENT.		PAST.	
<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
1. I am lov- ing.	1. We are loving.	1. I was loving.	1. We were loving.
2. Thou art loving.	2. You are loving.	2. Thou wast loving.	2. You were loving.
3. He is lov- ing.	3. They are loving.	3. He was loving.	3. They were loving.

PERFECT.		PAST PERFECT.	
<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
1. I have been loving.	1. We have been loving.	1. I had been loving.	1. We had been loving.
2. Thou hast been loving.	2. You have been loving.	2. Thou hadst been loving.	2. You had been loving.
3. He has been loving.	3. They have been loving.	3. He had been loving.	3. They had been loving.

## EXERCISE.

Insert Verbs in the Progressive Form in these spaces.

James is ——ing at present. I am ——ing in the meantime ; but at this time to-morrow I shall be ——.

Steamboats are —— every half-hour. Omnibuses, too, are —— and repassing constantly. The rivers are —— with trouts. He is —— the whole machinery by steam.

## EXERCISE.

Fill up spaces in Passive-Progressive Form.

This book —— —— finished. The organ in the City Hall —— —— fitted up. A compromise —— —— made by the four great Powers. Peace is again —— restored to Europe. Bibles are —— sent to China. The gospel —— —— diffused over the whole world.

## EMPHATIC FORM OF A VERB.

In order to make a Verb more emphatic we use *do* and *did*—thus, I *do* love, or I *do* wish.

Now if you wish to put a stress  
Then use this little emphasis,  
I *do* love—yes, I *do*.  
I *do* so love the sunny skies,  
And James's soft and mild blue eyes,  
And once I *did* love you.

PRESENT TENSE.		PAST TENSE.	
<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
1. I do love.	1. We do	1. I did	1. We did
2. Thou dost	love.	love.	love.
love.	2. You do	2. Thou didst	2. You did
3. He does	love.	love.	love.
love.	3. They do	3. He did	3. They did
	love.	love.	love.

## EXERCISE.

— leave me for half-an-hour, I implore you. There is no occasion to deny the offence, for I know you committed it. John — dislike his Latin very much; but I — hope he may persevere at it. I — desire much that you would give up that habit.

There is a Passive Voice given to the Progressive Form; thus, in stating what is going on, we say—The house is being built. My cloak is being altered. A church is being erected. The coach is being driven by John. This book is being made by me.

## ON REGULAR AND IRREGULAR VERBS.

## REGULAR.

A verb that's regular you'll see,  
 And understand quite easily,  
 From e-d in the past ;  
 We say " I love," or past, " I *loved*,"  
 " I prove just now," or past, " I *proved*"  
 His love to me at last.

Uneducated people say—  
 " I *see'd* a man the other day  
 Who *throwed* away a bat ;"  
 Now you all know the past of see,  
 Then tell me what it ought to be ?  
*Ch.* " I *saw* the man " do that.

## EXAMPLES OF REGULAR VERBS.

## PRESENT TENSE.

I walk.  
 Thou walkest.  
 He walks.  
 We walk.  
 You walk.  
 They walk.

## PAST TENSE.

I *walked*.  
 Thou *walkedst*.  
 He *walked*.  
 We *walked*.  
 You *walked*.  
 They *walked*.

## IRREGULAR.

*M.* Then what's the past of *throw*? *Ch.* 'Tis *ihrow*.

Tell me the past of *blow*? *Ch.* 'Tis *blew*.

The wind *blew* yesterday.

*M.* Well *these* verbs did not take e-d,

They are irregular, you see,

Each has a different way.

The Irregular are so peculiar that they must be inserted here, and the pupil will learn a few every day. Thus—

## LIST OF IRREGULAR VERBS.

## EXPLANATION.

Both forms in good use printed thus—	drank, drunk.
Applied differently,	HUNG, HANGED.
Used only as an adjective,	<i>drunken</i> .
Not in good use,	<i>payed</i> .
Doubtful,	<i>trode</i> .
Going out of use (obsolescent),	<i>loaden</i> .
Out of use (obsolete),	<i>shrunken</i> .

PRESENT.	PAST.	PRESENT PART.	PERFECT PART.
Abide	abode	abiding	abode
Am	was	being	been
Arise	arose	arising	arisen, <i>arose</i> (?)
Awake	awoke, awaked	awaking	awaked
Bear	bore, <del>hate</del>	bearing	BORNE, BORN
Beat	beat	beating	beaten, beat
Begin	began, begun	beginning	begun
Behold	beheld	beholding	BEHELD, BEHOLDEN
Bend	bent, bended	bending	bend, bended

PRESENT.	PAST.	PRES. PART.	PERFECT PART.
Bereave	bereft, bereaved	bereaving	bereft, bereaved
Beseech	besought	beseeching	besought
Bestride	bestrid, bestrode	bestriding	bestriden, bestrid,
Bid	bade, bid	bidding	bid, <del>bid</del> <i>bid</i>
Bind	bound	binding	bound, <i>bounden</i> (a)
Bite	bit	biting	bitten, bit
Bleed	bled	bleeding	bled
Blend	blended, blent	blending	blended, blent
Blow	blew	blowing	blown
Break	broke, <i>brake</i>	breaking	broken, <i>broke</i>
Breed	bred	breeding	bred
Bring	brought	bringing	brought
Build	built, builded	building	built, builded
Burst	burst	bursting	burst
Buy	bought	buying	bought
Cast	cast	casting	cast, <i>casted</i>
Catch	caught, <i>catched</i>	catching	caught, <i>catched</i>
Chide	chid	chiding	chid, <i>chidden</i> (a)
Choose	chose	choosing	chosen, <i>chose</i>
Cleave (split)	cleft, <i>CLAVE</i>	cleaving	cleft, <i>cloven</i> (a)
Cleave (stick)	cleaved, <i>clabe</i>	cleaving	cleaved
Cling	clung	clinging	clung
Climb	climbed	climbing	climbed
Clothe	clothed, <i>claw</i>	clothing	clothed, <i>clad</i>
Come	came	coming	come
Cost	cost	costing	cost
Crow	crew, crowed	crowing	crowed
Creep	crept	creeping	crept
Cut	cut	cutting	cut

PRESENT.	PAST.	PRÉS. PART.	PERFECT PART.
Dare	durst, dared	daring	dared
Deal	dealt	dealing	dealt
Dig	dug, <i>digged</i> (*)	digging	dug, <i>digged</i> (*)
Do	did	doing	done
Draw	drew	drawing	drawn
Dream	dreamed, dreamt	dreaming	dreamed, dreamt
Drive	drove, <del>drabe</del>	driving	driven
Drink	drank, drunk	drinking	drunk, <i>drunken</i> (a)
Dwell	dwelled, dwelt	dwelling	dwelled, dwelt
Eat	ate	eating	eaten
Fall	fell	falling	fallen
Feed	fed	feeding	fed
Feel	felt	feeling	felt
Fight	fought	fighting	fought
Find	found	finding	found
Flee (from danger)	fled	fleeing	fled
Fling	flung	flinging	flung
Fly (as a bird)	flew	flying	flown
Forget	forgot, <del>for gat</del>	forgetting	forgotten, forgot
Forsake	forsook	forsaking	forsaken
Freeze	froze	freezing	frozen
Get	got, gat	getting	got, <i>gotten</i>
Gild	gilt, gilded	gilding	gilt, gilded
Gird	girt, girded	girding	girt, girded
Give	gave	giving	given
Go	went	going	gone
Grave	graved	graving	graved, <i>graven</i> (a)
Grind	ground	grinding	ground
Grow	grew	growing	grown

PRESENT.	PAST.	PRES. PART.	PERFECT PART.
Hang	HUNG, HANGED	hanging	HUNG, HANGED
Have	had	having	had
Hear	heard	hearing	heard
Heave	HEAVED, HOVE	heaving	HEAVED, HOVE
Help	helped, <i>holp</i>	helping	helped, <i>holpen</i>
Hew	hewed	hewing	hewed, hewn
Hide	hid	hiding	hidden, hid
Hit	hit	hitting	hit
Hold	held	holding	held, <i>holden</i>
Hurt	hurt	hurting	hurt
Keep	kept	keeping	kept
Kneel	knelt, <i>kneeled</i> (?)	kneeling	knelt, <i>kneeled</i> (?)
Knit	knit, knitted	knitting	knit, knitted
Know	knew	knowing	known
Lade	laded	lading	<i>laded, laden</i> (a)
Lay (transitive)	laid	laying	laid
Lead	led	leading	led
Lean	leaned, lent	leaning	leaned, leant
Leave	left	leaving	left
Lend	lent	lending	lent
Let	let	letting	let
Lie (intransitive)	lay	lying	lain, <i>lien</i> (*)
Light	lighted, lit	lighting	lighted, lit
Load	loaded	loading	loaded, <i>loaden</i>
Lose	lost	losing	lost
Make	made	making	made
Mean	meant	meaning	meant
Meet	met	meeting	met
Melt	melted	melting	melting, <i>molten</i> (a)



PRESENT.	PAST.	PRES. PART.	PERFECT PART.
Mow	mowed	mowing	mowed, mown
Pay	paid, <i>payed</i> (*)	paying	paid, <i>payed</i> (*)
Pen (to close in)	pent	penning	pent
Pen	penned	penning	penned R.
Prove	proved	proving	proved, <i>proven</i> (*)
Put	put	putting	put
Quit	quitted	quitting	quitted
Rap	rapped	rapping	rapped, <i>rapt</i> (a)
Read	read	reading	read
Reave (to rob)	reft	reaving	reft
Rend	rent	rending	rent
Rid	rid	ridding	rid
Ride	rode	riding	ridden
Ring	rang, rung	ringing	rung
Rise	rose	rising	risen
Rive	rived	riving	riven
Run	ran	running	run
Saw	sawed	sawing	sawed, sawn
Say	said	saying	said
See	saw	seeing	seen
Seek	sought	seeking	sought
Seethe	seethed, <i>sod</i>	seething	seethed, <i>sodden</i> (a)
Sell	sold	selling	sold
Send	sent	sending	sent
Set	set	setting	set
Shake	shook, <i>shaked</i>	shaking	shaken, <i>shook</i>
Shape	shaped	shaping	shaped, <i>shapen</i>
Shave	shaved	shaving	shaved, <i>shaven</i> (a)
Shear	sheared, <i>shore</i>	shearing	sheared, <i>shorn</i>
Shed	shed	shedding	shed
Shine	shone, <i>shined</i> (?)	shining	shine, <i>shined</i> (?)

PRESENT.	PAST.	PRES. PART.	PERFECT PART.
Shoe	shod	shoeing	shod
Show	showed	showing	showed, shown
Shoot	shot	shooting	shot
Shrink	shrank, <i>shrank</i>	shrinking	shrank, <i>shrunken</i>
Shred	shred	shredding	shred
Shut	shut	shutting	shut
Sing	sang, sung	singing	sung
Sink	sank, sunk	sinking	sunk, <i>sunken</i> (a)
Sit	sat, sate	sitting	sat
Slay	slew	slaying	slain
Sleep	slept	sleeping	slept
Slide	slid	sliding	slid, <i>slidden</i>
Sling	slung	slinging	slung
Slink	slunk	slinking	slunk
Slit	slit	slitting	slit
Smite	smote	smiting	smitten, smit
Sow	sowed	sowing	sowed, sown
Speak	spoke, <i>spake</i>	speaking	spoken
Speed	sped	speeding	sped
Spend	spent	spending	spent
Spill	spilled, spilt	spilling	spilled, spilt
Spin	spun, <i>span</i>	spinning	spun
Spit	SPIT, <i>spat</i>	<i>spitting</i>	SPIT
Spit (to pierce)	spitted	spitting	spitted, R.
Split	split	splitting	split
Spread	spread	spreading	spread
Spring	sprung, <i>sprang</i>	springing	sprung
Stand	stood	standing	stood
Stay	staid, <i>stayed</i> (*)	staying	staid, <i>stayed</i> (*)
Steal	stole	stealing	stolen
Stick	stuck	sticking	stuck

PRES. T.	PAST.	PRES. PART.	PERFECT PART.
Sting	stung	stinging	stung
Stride	strode	striding	stridden
Strike	struck, <i>strakt</i>	striking	struck, <i>stricken</i> (a)
String	strung	stringing	strung, <i>stringed</i> (a)
Strive	<i>strove, strived</i> (?)	striving	striven, <i>strived</i> (?)
Strow	strowed	strowing	strowed, <i>strown</i>
Swear	<i>swore, sware</i> (*)	swearing	sworn
Sweat	sweated	sweating	sweated
Sweep	swept	sweeping	swept
Swell	swelled	swelling	swelled, <i>swollen</i> (a)
Swim	swam, <i>swum</i>	swimming	swum
Swing	swung	swinging	swung
Take	took	taking	taken
Teach	taught	teaching	taught
Tear	<i>tore, tare</i>	tearing	torn
Tell	told	telling	told
Think	thought	thinking	thought
Thrive	thrived	thriving	thriven
Throw	threw	throwing	thrown
Thrust	thrust	thrusting	thrust
Tread	<i>trod, trode</i> (?)	treading	trodden, <i>trod</i>
Wake	<i>waked, woke</i>	waking	waked
Wear	wore	wearing	worn
Weave	wove	weaving	woven
Weep	wept	weeping	wept
Win	won	winning	won
Wind	wound	winding	wound
Work	<i>worked, wrought</i>	working	<i>worked, wrought</i> (a)
Wring	<i>wrung, wringed</i>	wringing	wrung
Write	wrote	writing	written, <i>WRIT</i> (?)

## SYNTAX:

OR,

THE MAKING OF SENTENCES

AND

EXPRESSING THESE GRAMMATICALLY.

Orthography taught how to spell,  
Then etymology could tell  
To parse each word with ease ;  
Now that you've got nine parts of speech,  
And know the uses too of each—  
Take this part, if you please.

We go to SYNTAX now for rules  
To show us how to use those tools,  
And shape our language right ;  
Some people do it smooth and well,  
And can a graceful story tell,  
Or charming letter write ;

While others many blunders make,  
Because they will not trouble take  
To understand these rules.  
I'm sure *you* would have no objections  
If I should sometimes make corrections,  
To sharpen up the tools ?

## RULE FIRST.

The verb with subject must agree  
 In person, number—this you'll see  
 While I explain to-day.  
 When subject is a pronoun, give  
 Each verb a personal nominative—  
 I, thou, he, we, you, they.

## EXERCISE.

Correct the following errors.

*Me* walk to Ardrossan. *Them* sit too long. *Him*  
 does not understand me. *Us* learn our lessons well.  
*Them* are not hard at all. *Me* love my grandmamma.  
*Them* will not allow me to leave town. *Him* pro-  
 mised to send me his likeness ; but *him* broke it. *Thee*  
 art a little Quakeress. I know *me* am.

In GENDER too, avoid mistake,  
 O what a blunder you would make  
 If you used *she* for *he* !  
 When subject's neither one nor other,  
 Then you require to use the neuter,  
 And say, *it* falls (that tree).

## EXERCISE.

Correct the following errors.

Grandmamma told me her age ; *he* was sixty. The  
 tree was uprooted with the storm, and there *she* lies.

Papa kissed me when *she* went away this morning. I do love mamma, *he* is so kind to me. The horse is very useful ; *she* drags that huge machine. The machine is very unwieldy ; *she* should be laid aside. I shall have a car bought ; *she* would be more genteel.

### A Verb and Subject agree in NUMBER.

When subject is a pronoun, you  
Will make few errors, very few,  
In the *number* of the verbs.  
*I, we, you, they*, have verbs the same ;  
*Thou* must have s-t. *Thou* wast lame,  
Or, didst *thou* taste sweet herbs ?

Observe that 1st person Singular, and 1st, 2d, 3d person Plural  
have same ending.

#### PRESENT.

<i>Singular.</i>	<i>Plural.</i>
1. I —.	1. We —.
2. Thou —st or, —t.	2. You —.
3. He — s. She or It — s.	3. They —.

#### PAST.

<i>Singular.</i>	<i>Plural.</i>
1. I —ed.	1. We —ed.
2. Thou —edst.	2. You —ed.
3. He —ed.	3. They —ed.

Correct the following errors in Present Tense.

I walks a long way. You looks very tired. Thou can hear my prayer. Before I speak thou does answer. He come from France by the steam-boat to-day. She am a good child. It frighten me. Thou may destroy this world if it continues to sin. They provokes us to punish them. He say he will not deliver the letter.

When the Subject is a Noun Singular, Third Person Singular has *s*.

*Third person singular has s—*

'Jane sits ;' third person present tense—

She sits there in a car.

Or Tom looks, he looks, Jane looks too,

Or she is very good to you.

These all are singular.

#### EXERCISE.

Jerusalem are deserted. Perseverance are rewarded.  
My old friend are very dear. Thou are high in heaven.  
My thimble are too big—no it are not. He walk too fast.  
My hat are too heavy—it hurt my head. Yes, it are indeed.

#### SUBJECT IN THE PLURAL NUMBER.

When subject's plural, you will find  
The verb still plural too behind ;  
If not, then it is wrong.  
So you must put it right, my dear ;  
If I should put it wrong down here  
You'll know what's right ere long.

If *nouns* have *s*, the *verbs* get none ;  
I mean the present tense alone.  
Thus *dogs bark* at the sheep,  
*Cows low*, *cats mew*, and *squirrels squeak*,  
Then *pigeons coo*, and *maggies speak*,  
Whilst many *insects leap*.

Fierce *lions roar*, and *horses neigh*,  
*Sheep, lambs*, all *bleat*, and *asses bray*,  
While *hens* do *cluck* and *cackle* ;  
The *hogs* all *grunt*, the *monkeys chatter*,  
The *ducks, drakes, geese* make such a *clatter*,  
That *turkey cocks* all *gobble*.

The *linnets sing*, the *rooks* all *caw*,  
The *swallows twitter*, *cocks* all *crow*,  
While *snakes* and *serpents hiss* ;  
The *bitterns boom*, the *bees* all *hum*,  
The *robins whistle* for a crumb :  
You won't refuse them this.

## EXERCISE.

The countries of Europe is interesting. Coaches is very convenient. Riches steals away the heart from God. Sorrows does us much good. The ancients was respectful to the aged. My shoes pinches my toes. Your stockings is too small. The markets is very high here. Potatoes was imported first from America.



## RULE FIRST.

The verb with subject must agree  
In number and in person, see.

## EXERCISE.

*Us* two agree. *We* both agree. *You* loves me. No *me* don't. Yes *I* does indeed. These stockings are too large, *them* don't fit me. Castile *soap* are made of olive oil and barilla. Cloves *is* brought from the Spice Isles. The *teeth* of elephants *is* ivory. Vermicelli *are* made of flour, cheese, eggs, sugar, and saffron. What *is* the *uses* to which the sugar cane can be put? Its leaves *is* used as food for cattle; its scummings *makes* a kind of spirit; and the dregs of it, called molasses, *makes* rum. Europeans *manufactures* linen out of rags; the Chinese *makes* it of silk. Glass, one of our most useful commodities, *are* made from sand, kelp, lead, and flint. I *says* to her, "Don't go." She said to me, "The fares *is* up, we must remain here." These toys *is* all made at Geneva. These lovely hyacinths *is* brought from Holland. The *streets* of many towns in Holland *has* canals instead of causeways. How strange it would be to see a canal in the middle of the Trongate. These *canals* *has* trees too along their banks. The *shadow* of them *are* lovely in the water. Mr. Scot's *buildings* in Bothwell Street *looks* like private houses on a fine scale. Jane's *mamma* *were* kind to me, and *me* loved her. The Emperor of Russia, who is a despotic ruler *are* called Czar. The soldiers *is* deserting and going over to join Turkey.

## RULE SECOND.

All verbs when *active-transitive*  
 Have subjects as their *nom'native*,  
 But they have *objects* too.  
 The *object's* in the *objective case*,  
 You'll try now to remember this,  
 "Jane brought some *lace* for you."

Brought is the verb, and Jane's the subject,  
 What did she bring to you? The *object*.  
 'Twas *lace*, real *Brusset's lace*.  
 Well Jane is *nom'native* to brought,  
*Lace* is *objective*—now you ought  
 To understand the *case*.

## RULE SECOND.

"AN ACTIVE-TRANSITIVE VERB GOVERNS THE  
 OBJECTIVE CASE."

In what case must the subject of the verb be? In the Nominative. Is an active-transitive verb always followed by an object? Yes.—It makes a transit or motion from the subject to an object. In what case must that object be? In the Objective Case. Will you repeat the personal pronouns in the Objective Case? Me, thee, him—singular. Us, you, them—plural.

## EXERCISE.

James shuns *we*. Tom annoys *I*. I do love *they*.  
 Fanny loves *he*. He commands *she*. Jesus forgives  
*thou*. John occasioned *I* much uneasiness.

## RULE THIRD—PART FIRST.

Now *prepositions* govern, too,  
 The *objective case*, as these verbs do.  
 Put prepositions, thus ;  
 (For nouns or pronouns placed behind  
 Are in th' *objective case*, you'll find)  
 From *me*, to *him*, in *us*.

*From you*, to *me*, it jumped at *her*,  
*With us*, *without you*, do not stir,  
 (See preposition's first);  
*For us* the whole affair was dropped,  
 And *by them* too the play was stopt—  
*From steam* the boiler burst.

## ERRORS AND CORRECTIONS.

Jane sat *between* mamma and *I* —  
 O that's not right. Then tell me why ?  
*Between mamma and me*.  
 Because *between's* a preposition,  
 The *pronoun* then, from its position,  
*Objective* ought to be.

"He came to she." Wrong! Came to *her*,  
 For *her's* objective to be sure —  
 Now, "Tommy came for *we*."  
 No, "Tommy came for *us*, you know,"  
 (Not willingly—we coaxed him though),  
 And "James came back *with me*."

## EXERCISE.

Surely you wont go away without *I*. I asked her  
 to call for *he* and *I*. The wheel ran over *he*.

## RULE THIRD—PART SECOND.

A preposition's often put  
 Before the relative—now look  
 It governs it while there.  
*To whom* did you refuse the pen?  
 To Jane! *Whom* is objective then,  
*To* governs it, my dear.

If thus. "Who did you give it to?"  
 'Tis wrong! Lift *to* before the who,  
 And change the *who* to *whom*.  
 Because the *whom's* objective now,  
 The preposition makes it so.  
 You'll understand it soon.

## EXERCISE.

Correct the following errors, and tell the rule for each:—

The rain fell *on* Jemima and *I* too. Jane walked *with* he and I. *Who* did you learn that *from*? Sit you *between* John and I. *Who* do you serve *under*? The nurse walks *with* the children and I. *Who* do you intend to give the cushion *to*? I hope you are not displeased *with* *he*. The gentleman who I travelled with, was very kind to his daughter, who he seemed very fond of. The cold penetrates through Mary and me. Do come over with Tom and they. Who did you receive such news from. John and me rode ten miles. Jane and him agree well. Thou has answered my prayer. Tom instructed we. Papa promised I a book.

## RULE FOURTH—FIRST PART.

The subject of a verb may be  
Not only one, or two, or three,  
But many, many more ;  
'Though each one's singular, you'll see,  
With *and* between, the verb must be  
Made *plural* as before.

Now look at this—Tom, Dick *and* John  
*Resolve* all three to skate upon  
The pond at Hogganfield.  
Now where's the verb ? *Resolve*, 'twill be.  
And who's the subject ? All the three.  
All three went to the field.

Each noun is sing'lar (that may be),  
But then when *coupled*, all the three  
Require the plural now.  
Then Jane and John *sit* in a gig,  
While James and Jessie *cut* a twig ;  
These verbs are plural too.

## EXERCISE.

London and Greenwich *is* not far from each other.  
Faith, hope, and charity *is* enjoined on us. Peter, Paul,  
Thomas, James, and John *was* our Saviour's disciples.  
Food and raiment *comes* from God's beneficence. Cheer-  
fulness and contentment brings happiness. Harry,  
Robert, and John *is* good boys. Raisins, figs, lemons,  
oranges, nuts, and wine grows in Spain.

## RULE FOURTH—SECOND PART.

The subject may be two or three,  
But when disjoined by *or*, you'll see  
The verb's now singular.  
Thus Ann *or* Jane (I can't say which,  
But only one), *begins* to stitch  
This shirt for Master Barr.

Now, jam *or* marm'lade, which is best ?  
Say one—not both (I'm not in jest),  
The one *or* other *is* ;  
You'll find the *or* makes only *one*,  
The verb is singular. Well done !  
You understand all this.

## EXERCISE.

Jemima or Fanny write often to mamma. Robert or Harry are dux. Rich or poor have a lowly bed at last. Frugality or even extravagance are preferable to niggardliness. Dr. B. or Dr. L. go every day to the Infirmary. Mrs. J. or Miss D. were visiting some poor families yesterday.

## EXERCISE.

Correct the errors in the following sentences, and tell the rule for each.

Geography, arithmetic, and grammar, is easy. Drawing or music are delightful. You and I begins our studies to-day. Goodness and gentleness is admired.

## RULE FIFTH—PART FIRST.

CONJUNCTIONS COUPLE THE SAME MOODS AND TENSES OF VERBS.

When *verbs* are coupled with an *and*  
 Or a *conjunction*, understand  
*Tenses* or *moods* agree.  
 John neither *reads* nor *writes* in vain,  
 These *tenses* now are both the same,  
 Each present tense, you see.

Now *come* again, *and go* away,  
 Are both *Imperative*, you say,  
 These *moods* are quite the same ;  
 To read, to write, to sing, to sew,  
 These are *Infinitive*, you know,  
 Then *if* you don't—For shame !

## EXERCISE.

“ Anger *glances* into the breast of a wise man, but *will rest* only in the bosom of a fool.” *If he studies* his lessons carefully, and *attend* to the instructions of his teachers, he will soon make improvement. The culprit *supplicated* pardon but *has been* refused. *Professing* sincere friendship, and *to act* contradictorily, show that the profession was insincere. Tom *draws* and *sang* admirably.

Different Moods and Tenses are allowable, although Conjunctions frequently couple them ; but after the Conjunction the Nominative must be repeated. Thus—

James *went* to-day, but John *will* come to-morrow.  
 You *read* very well, and you *will write* well too, I have no doubt.

## EXPLANATION ON THE TENSES.

JANE READS AND WROTE WELL. Where is the conjunction? And. What does it couple? It joins *reads* and *wrote*. In what tense is *reads*? Third person, present tense. In what tense or time is *wrote*? *Past* tense. What does the rule require you to do? To make these two verbs in the same tense. If the first is present make the second the same, and correct the error. JANE READS AND WRITES WELL.

JAMES CALLED AND TELLS ME TO SPEAK TO DR. LAWRIE ABOUT HIS CHEST. What does *and* couple in this sentence? *Called* and *tells*. In what tense is *called*? Past. Is it a regular or irregular verb? Regular. How do you know? Because its past tense is formed by e-d. In what tense is *tells*? Present, but it must be made past. Correct. James *called* and *told* me to speak to Dr. Lawrie, &c.

MY PAPA SPEAKS GRAMMATICALLY AND WILL PRONOUNCE CORRECTLY. Now, suppose you had been telling me that papa could speak the French grammatically, and by-and-by he would pronounce correctly, what would you say? I should say — “PAPA SPEAKS FRENCH GRAMMATICALLY and *he* WILL SOON PRONOUNCE IT CORRECTLY.”

What have you done? I have *repeated* the subject by using the pronoun *he*, because it is allowed to change the word or tense, if we repeat the subject.



## EXPLANATION ON THE MOOD.

IT IS PLEASANT TO READ AND TO BE SEWING. In what Mood is "to read?" Infinitive. How do you know? *To* is the sign of the Infinitive. To be sewing, is what Mood? Infinitive too. Then what is wrong? To be sewing is the progressive form. Well, put it into the same form as to read. "It is pleasant to read and to sew." That sounds very stiff. Can a verb not be in the Infinitive unless it has a *to* before it? O yes! Then leave out the second *to*, and hear if the sentence does not read smoothly without it. "It is pleasant to read and sew." Now, we must attend to good sense as well as good grammar. Can you read and sew well both at once? No, not well. If you can only do *one* well at a time use *or* instead of *and*, and try if such a slight change can improve the sense. "It is pleasant to read or sew." O yes, I like that expression much better.

## CORRECT.

How smartly the engineer *can turn* that machine and *stops* it again at pleasure. "All nature *looks* lovely and gay," and children *can look* happy too. To do all the good in our power, and *giving* to the poor, will secure us the approbation of our own conscience. How pleasant it is *to walk* in the evening, and *be sailing* or *riding* sometimes, when one is tired. *I* am very fond of *teaching* arithmetic and geography, and *I* like *to teach* writing too. That is quite correct for *I repeated* the nominative, and may *change* the mood or tense.

## RULE FIFTH—PART SECOND.

CONJUNCTIONS COUPLE THE SAME CASES OF NOUNS AND PRONOUNS.

Conjunctions coupling pronouns too,  
 Or coupling nouns, make both these two  
 Agree in case. you know—  
 Thus *he* and *I* are nominative ;  
 Two pronouns coupled, you perceive,  
 Now *he* and *I* must go.

If we had said this—" *he* and *me*,"  
 Then *me* would the objective be,  
 And *me* would be quite wrong.  
 Same case as *he* the *me* must be,  
 Conjunctions make them both agree,  
 Change *me* to *I*, ere long.

We might have made them both agree,  
 And yet both wrong, thus—" *him* and *me*  
 Must go." Then why not so ?

*Ch.* Because they're subjects to "*must go*,"  
 Subjects are nominatives, we know,  
 Then *he* and *I* must go.

The case may be objective too,  
 Conjunctions couple both the two,  
 " John sat with *him* and *me*."  
 Thus, *him* and *me* objective are,  
 With prepositions put before  
 The pronouns which agree.

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## EXPLANATION OF THE CASES.

When pronouns are used as subjects of a verb they must be in the nominative case, according to Rule First. When they follow an active verb or a preposition they should be in the objective case, by Rules Second and Third. When coupled with a conjunction they must agree in case according to Rule Fifth.

JOHN AND HER WILL SOON BE MARRIED. What is wrong? *Her* should be *she*. Why? Because *she* is one of the *subjects* of the *verb* "will be married."

THE LADDER FELL AND INJURED TOM AND I. *I* ought to be *me*. Why? Because *I* should be objective to injured—the ladder injured *me*.

TAKE THAT VALUABLE BOOK FROM NURSE AND WE. *We* ought to be *us*. Why? Because the preposition governs the objective case, and the pronoun must be made *objective*. Is the pronoun *we* not objective? No.

## CORRECT.

Do come to *him* and *I*. *He* and *me* must go to Australia. You will go with *James* and *they*. *Jessie* and *us* intend to sew an ottoman. *Her* and *I* love each other. *Them* and *we* are fond of play. *Henrietta* and *me* sing duets. *You* and *us* enjoy this fine weather. Will you sit between him and *I*? *He* and *them* take a long walk.

## REMARKS.

If the child's reasoning faculties have been fully yet pleasingly exercised throughout the preceding part of this little work, her mind will now be prepared to comprehend one of the many talented works on English Grammar with which the press abounds; therefore, my object having been attained, it is obvious to my little readers that I may now take my leave of them. Before closing this little book, I may introduce them to the fourth part of Grammar called Prosody, including Punctuation, and amusingly illustrate its meaning in my own simple way. We shall, in the meantime, dispense with technical terms, such as Iambic Measure, Trochaic Measure, &c., and recommend the study of these at a more advanced age than our little readers have yet attained.

Little reader, how old are you? Ten years old.

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## PUNCTUATION.

Punctuation is frequently included in *Prosody* ; but many Grammarians have of late classified it under *Syntax*, and we shall do so too, as it seems obviously to *belong* to sentence-making.

## PUNCTUATION.

Syntax means joined together, dear,  
 Arrange the words then written here  
 By marking out each stop.  
 They're parts of punctuation—see .  
 You'll understand them readily,  
 They must not be forgot.

They make a sentence read with ease,  
 They help the sense, too, as one sees,  
 Indeed they useful are ;  
 Then punctuation you must know  
 Before we any further go ;  
 Look at this little star \*.

The principal marks, stops, or points are :—1st,  
 Comma , —2d, Semicolon ; —3d, Colon : —4th,  
 Period . Besides—Interrogation ? Admiration !  
 Dash — Parenthesis ( ) Caret ^ Hyphen -  
 Bracket [ ] Quotation " " Asterisk \* Accent '.

\* This little star means—look below,  
 There's something more which you must know  
 Before you any further go.

## THE PERIOD.

A period's the longest stop,  
 Altho' it is a little dot  
 Placed at the very end.  
 It means—*the sentence is complete.*  
 Thus—Summers's near. Spring-time is sweet.  
 This flower to you I send.

Some sentences are short, others are long ; but  
 whether long or short, they require a period or full stop  
 at the end.

## EXAMPLES OF THE PERIOD.

Jane is careful. The bell rings. John and Jemima  
 are twins. Russia and Turkey are fighting at present.  
 Peace is preferable to war.

## THE COMMA.

The comma is the shortest stop,  
 Look at this little curly dot ,  
 'Tis used most frequently.  
 Thus—Jane, Jemima, linnet, lark,  
 Are all divided by that mark,  
 And sun, moon, stars, earth, sky.

*M.* Now, what is that put after sky ?

*Ch.* That is a period. *M.* And why ?

*Ch.* Because 'tis at the last.

*M.* And what are all these in between ?

*Ch.* Why these are commas it would seem,

Sun, moon. *M.* Stop, not so fast.

## EXPLANATION OF THE COMMA AND PERIOD.

When two words are coupled with a Conjunction they do not require a Comma.

Jane is careful. *M.* Why do we put a period at careful? *Ch.* Because the sentence is complete. Jane is careful and industrious. Is this correct? *Ch.* Yes. Jane is conscientious, careful and industrious. *M.* You observe a comma at conscientious, why is there none at careful? *Ch.* Because it is joined to industrious by a conjunction, and in that case it does *not* require a comma.

Several words of the same kind when clasped together are divided by commas, thus—Meek, modest, gentle and unassuming Jane won the love of all her companions. The child who is amiable, patient, persevering and painstaking, will make more progress in the end than the one who is clever, volatile, flippant, and foolish.

When several nouns are used as subjects of the same verb, they are divided by commas, thus — Milton, Cowper, Thomson, Byron, *are* poets of high standing. Indigo, rice, sugar, cotton and silk, form the chief imports here from India. We export knives, forks, scissors, nails, &c., &c.

Words when paired may be divided by commas, as, Rich and poor, young and old, great and small, crumble into dust at last. Sleeping or waking, through weal or woe, in joy or sorrow, you are ever in my thoughts. Whether happiness or misery, prosperity or adversity,

health or sickness, betide me, may I learn that "all things work together for good to them that fear God!"

When adverbial phrases are introduced in a sentence, such as:—at all events, very frequently, as soon as possible, when quite convenient, &c., a comma is used. Thus—We have been told, very frequently, that when time is once lost it can never be recovered, and yet how much of it is wasted on trifles! People who talk too much of religion seldom act up to their profession; at all events, we often observe that the most sincere Christians are they who say least.

Insert **COMMAS** and **PERIODS** in the following sentences:—

Mamma Papa Jane and Lucy have sailed for Australia The weather is stormy wet and disagreeable The air is balmy pleasant and refreshing All Fanny's friends love her frank kind generous disposition A slight cough tightness in the chest and nightly perspiration forebode that much mischief is going on in poor James's constitution.

#### THE SEMICOLON.

The Semicolon consists of a Period and Comma put together thus ;

The semicolon means these two  
Combined in one, as here I do ;  
But since there's something more,  
We'll use a semicolon neat,  
Altho' the sense was quite complete  
At *do*. (Now look before.)



It is frequently used to divide a long sentence into two parts ; and when the first part is complete in sense without the rest, the first part is divided from the remainder by a semicolon. When the latter part of a sentence is not dependent on the first for its meaning, and when the first part is complete in itself without the rest, then it is evident that the whole sentence might have been two separate sentences ; but the latter part having been added for further explanation or continuation of the former, a semicolon is used, as in this sentence — Jane is careful, conscientious, and exemplary ; but the stiffness of her manner detracts very much from the beauty of her personal appearance.

*M.* Why do we put a semicolon at exemplary ?  
*Ch.* Because the former part of the sentence is a complete sentence without the rest. Tom likes apples, oranges, and many other good things ; but he refrains from eating all sorts of luxuries, as Dr. Buchanan expressly forbids him to taste anything except farinaceous food.

Insert Semicolons, Commas, and Periods in the following sentences :—

Papa says the church bells will ring for a quarter of an hour but it will be as well for us to leave immediately as Mr. Caird is expected to preach and the church will be crowded Birds sing so melodiously that I could spend hours in the woods listening to such music however time is precious and I must occupy it more advantageously The blackbird's notes are wild and clear

but robin redbreast's song is peculiarly delightful when all the other birds of the wood have ceased to warble and his notes alone are heard.

Phrases are often divided by semicolons when they are not complete as sentences, but yet are used as complete clauses. We embraced ; clung to each other ; felt as if death could not divide us ; and yet we knew that we must part. We looked at the gallant ship for a moment ; her masts were broken ; her sails shivered to shreds ; her brave seamen disabled ; her captain killed ; and, alas ! she sank to rise no more.

These clauses might, according to more recent punctuation, be all divided by a dash, which will be explained in another part.

#### THE COLON.

The Colon consists of two Periods thus :

The colon seems a little strange ;  
Not quite so easy to arrange ;  
Two periods you see :  
Twice over I had made a dot,  
Yet something more had been forgot,  
And colons there must be.

The colon is generally adopted in sentences where a semicolon has already been used ; and yet the sentence is lengthened out so as to require another stop before the conclusion of the sentence, which might again have been complete without the rest, as in this sentence : the *remainder*, however, being dependent on the *former*

part for its meaning, a colon is used to arrange the sentence as it were into three distinct parts. A semicolon is generally followed by a conjunction, such as but, whereas, &c. ; and the colon seldom admits of one. It is frequently used previous to a quotation, which we must here explain.

#### THE QUOTATION OR INVERTED COMMA,

Used before and after a Quotation thus “ ”.

In using phrases not our own—  
 Words spoken by some other one—  
 We *quote* their words you know.  
 Thus, when we *quote* from Solomon  
 “ A father should chastise his son,”  
 These marks are put to show.

The inverted commas show that the line or passage quoted, is not the words of the individual who wrote the rest. When a quotation is made in the middle of a sentence it is frequently preceded by a colon. Thus—Solomon says : “ A good name is better than precious ointment.” It is a remarkable fact as well as a precious promise : “ The seed of the righteous never beg their bread,” and “ Blessed are they that trust in God ; they shall never be brought to shame.”

Insert Inverted Commas and Colons in the following:

You have all read in the book of Proverbs Be not wise in thy own eyes, and I daresay you have heard it said that The Lord loveth a cheerful giver.

The sentence quoted must begin with a capital letter although it is merely a continuation of another.

## THE INTERROGATION ?.

Th' interrogation's put to show  
There's something that we wish to know,  
And asks a question thus :  
How is mamma ? Is James quite well ?  
How old are you ? or can you spell  
This word—a blunderbuss ?

Insert proper stops in the following sentences :—

Are you aware that a million of Bibles are being sent to China Are you making any thing for the bazaar in behalf of the Gaelic schools Is France a republic still Do you know what that means If not I must tell you. How do you know a true Christian "A tree is known by its fruits." How does Christ mark out the sincere from the hypocrites "By this shall all men know that ye are my disciples if ye have love one towards another."

## ADMIRATION OR EXCLAMATION !.

We make this mark of admiration  
To show we've used some exclamation  
To indicate surprise :  
How beautiful ! Beloved one !  
This painting's exquisitely done !  
O what expressive eyes !

This mark is always used after an interjection, and its meaning is so obvious that it requires no further explanation.

## THE DASH.

A dash indeed is quite abrupt,  
 'Tis put almost to interrupt  
 Or break off suddenly.  
 What was I once ? It matters not :  
 My friends forsaken—shunned—forgot—  
 I weep—groan—murmur—sigh.

This mark is much more frequently used than formerly ; and is more expressive than the semicolon. Thus : My dear friends gone—myself childless—my fortune squandered—my heart broken—where then could I turn for consolation but to Jesus the hope and anchor of the soul ?

This mark is called a dash—not dash a dog—not dash an off-hand flourish, or dandy-trick—but dash—this stroke —.

Insert proper stops in the following sentences :—

“ Eternity thou pleasing dreadful thought ! ” “ Life is short but eternity is long.” I saw him repeatedly gave him my best advice warned him of his conduct and felt as deeply interested in his welfare as I could have done had he been my own son. All was in vain he scoffed at reproof turned a deaf ear to every entreaty and at last so disgraced himself that he was obliged to leave the country. How different was John’s conduct. He comforted soothed provided for his mother and his sisters respected loved felt proud of him.

## THE PARENTHESIS ( ).

Look ! here is a parenthesis,  
It means—there's little use for this ;  
But since we've put in here,  
We'll place this mark (before, behind),  
And when you read these words, you'll find  
They might be *out*, my dear.

This mark called parenthesis is almost out of use, and commas are used in its stead. It means that the part of the sentence within these marks might have been left out, or is spoken aside, or put merely to throw more light on some other point, or to prevent misconception of some particular things stated, thus—

“Judas said unto him (not Iscariot), Lord, how is it that Thou wilt manifest thyself unto us, and not unto the world ?”

You will evidently see that the words within the parenthesis are used merely to show that the Judas spoken of was a different individual from Judas Iscariot, who betrayed our Lord. Although these words, (not Iscariot). had been left out, the rest of the sentence would have been quite complete : still, the explanatory words within the parenthesis made it more so.

Prince Albert (not the Queen's son, but her husband), is a good musician, and has composed several excellent songs, pieces, and polkas. Louis Philip (late king of France), taught mathematics in Switzerland long before he became king. The greatness of Rome (such is the language of the historian), was founded on the rare,

and almost incredible, alliance of virtue and fortune.—  
GIBBON.

#### THE HYPHEN --.

Two words are often joined in one,  
When that's the case, see what is done—  
A hyphen's put between.  
Thus—custard-pudding, apple-pie,  
Or blind-man's-buff, perhaps high-spy,  
Sweet-pea, or kidney-bean.

The hyphen is often used to connect a whole phrase into one word, thus—never-to-be-forgotten bliss. It also divides words into syllables, and when a word of several syllables requires to be divided, leaving one part at the end of a line, and the rest to be continued in the next, a hyphen is required at the division, thus—individual.

#### THE CARET ^.

When writing, you may oft forget  
Words here and there—then you must let  
A caret mark that place,  
And over it put in the word,  
Which, if neglected, how absurd,  
won  
Thus Tommy ^ the race.

This is useful in writing, to denote that some words or clause has been omitted. When the ellipsis is supplied, the caret marks out the exact place at which the interlined passage is to be inserted, and is particularly useful in letter-writing.

## HINTS ON LETTER-WRITING.

- Ch.* I often wish that I could write  
A letter to papa at night,  
When he is far away;  
For I could tell him all the news,  
And then he never would refuse  
To answer it next day.
- M.* O that's a very simple thing,  
So easy and so interesting,  
You'll manage it at once.  
Tell what is in your heart, my dear,  
First spell—then write the words down he  
If you are not a dunce!
- Ch.* I fear I could not do it well,  
It is so difficult to spell,  
And then so hard to write.  
Besides, I don't know what to say,  
I'm sure 'twould take me half a day  
At least—to do it right.
- M.* "All children creep before they run,"  
We'll make a little bit, for fun,  
And see how we get on.  
Get pen and ink, now— who will try?
- Ch.* I'll try, mamma—and so will I.
- M.* How many? Three! Well done!



- M.* Papa will be so pleased to hear  
From you, three children—dear—oh dear!  
And so surprised he'll be.  
What is the first thought from your heart?
- Ch.* Dear, dear papa! *M.* Then, tell him that;  
I've ruled the paper, see.

## EMPHASIS.

Some words require a power or stress,  
This stress is called an *emphasis*,  
The type, you see, is changed.  
But when you're writing letters, dear,  
You'll put a stroke below it here—  
See! thus it is arranged.

My *dear* papa! *Ch.* I'll do it, oh!  
My *dear, dear, very dear* papa.

- M.* Dear's quite emphatic, now.  
I think papa will smile at this,  
Perhaps he'll send you all a kiss—  
Come now, what goes below?

- Ch.* I hope you'll very soon come back.  
*M.* (And now your little brains you'll rack),  
What more have you to say?
- Ch.* "I think the clock is going wrong—  
Or stops sometimes—it takes so long  
To make a night and day."

"Mamma is very lonely, too,  
And wearies very much for you,  
And so, papa, do I.  
I promised when you went away  
That I would comfort her all day,  
Indeed, papa, I try."

"I sing to her—sometimes I read"—  
*M.* Tell him you're very good, indeed—  
O no, leave that to me.  
I think mamma must tell the rest,  
And he will hug you to his breast,  
And kiss you tenderly.

*Ch.* But I must put my name, mamma,  
To show who's written to papa,  
I must not that forget.  
"I am your loving daughter, Jane,"  
(O no, indeed, that's not my name),  
'Tis "Mary Mignonette."

#### ON LETTER-WRITING.

Why do we talk to each other? To make known our thoughts. Why do we write to a friend? Don't we intend to convey to them when at distance exactly what we would say to them if they were present? Now, some people, who find no difficulty in talking to a friend, have no idea how to express themselves in writing. Why is it so? Because they imagine that what is to be written must be totally different from what is spoken; and

the style is so unnatural, that it appears stiff and strained. There is, consequently, a want of ease, both in the writing and composition of the letter which produces a dissatisfaction, and thus the stiffness is increased.

*Ch.* But what is composition, mamma?

*M.* The composition of anything consists of the parts of which it is composed.

Our good Scotch bun consists of dough, raisins, currants, almonds, orange-peel, spices, butter, &c. Now, a letter consists of words—some nouns, pronouns, adjectives, adverbs, verbs, &c. You know, too, that a bun would be quite spoiled if we put in more spices than raisins in its composition. *Ch.* O yes, it would be too hot!

*Content Cottage,*  
*Jan. 19th, 1854.*

*My Dear Sister,*

*You requested me to write and let you know how I liked school. I am happy to think no one looks at our letters here; and therefore I will tell you everything. You said nobody would be so kind to me as my mamma; but don't you know, Miss Gentle is very, very good to me and Mrs Love comes in to see that all is right at night; and when she tucks in the clothes, she whispers—"God will watch over you, to-night." I am very busy with my lessons all day; but I have an hour for play at breakfast and dinner time, and an hour for walking. My music is a little hard, and so is my spelling; but I like my geography, grammar, writing, and arithmetic.*

*I get enough to eat; and when I am hungry, I can go myself to the pantry and take a piece of bread and butter, and play, too, at hide-and-seek: so don't think me unhappy. Write soon to*

*Your loving Sister,*

*Jessie.*

*P.S.—Give my love to dear, dear Mamma and Papa, and all my brothers, sisters, and friends.*

*Ch.* What does P.S. mean? P. is for *post*, which means after, and S. is for *script*, which means written, and the two put together signify something WRITTEN AFTER—after the letter was finished, you know.

*Patience Place,*

*23d Jan. 1854.*

*My Dear Jessie,*

*I received your kind letter, and was glad to hear you liked school. Poor mamma has missed you very much, and often wishes you were at home again; but as you had no companion here of your own age, I often tell her you will be far better at school among other little girls. How happy we are to think you get enough of food, and that every body is kind to you. Little Harry can't fancy where "Dessie is," and when we tell him you are at school, he shakes his head and says, "too's naughty." Your old companion, Annie, hopes to hear from you soon. Write Mamma and Papa next Satur-*

*day. Mamma is still confined to bed; but is improving, and desires her love sent to you. Accept the same,*

*From your affec. Sister,*

*Fanny.*

Little girls may have occasion, sometimes, to write to parties who are not intimate acquaintances, and in that case, they should be addressed thus:—

*Mrs. M'Leod,*

*Dear Madam,*

*Your attendance in the Bazaar, about to be held by the "Juvenile Society" of St. Paul's, on Friday first, in behalf of "little orphan children," will be considered as a mark of favour by,*

*Dear Madam,*

*Your most obedient servant,*

*Lilly White.*

*Mount Pleasant,*

*23d Jan. 1854.*

If you were to send a copy of this book to her

Majesty, Queen Victoria, you would address her thus:—

*Madam,*

*May it please your Majesty to accept this little volume, which my friend and teacher devised in order to simplify Grammar.*

*I remain,*

*With profoundest veneration,*

*Your Majesty's most faithful and  
dutiful subject.*

*J. A. C.*

When you write a note to your companions (of course with Mamma or Papa's permission), inviting them, it must be written in a different style, thus:—

*Miss Merrymood will be happy if Master and Miss Happyface will favour her with their company at tea, on Tuesday evening.*

*Rose Cottage,  
25th Feb. 1854.*

*Master and Miss Happyface will be delighted to accept Miss Merrymood's kind invitation for Tuesday evening.*

*Master and Miss Brown request the pleasure of Miss White's company, on Friday first, to dinner, at 6, p.m.*

*Miss White will have much pleasure in accepting Master and Miss Brown's kind invitation on Friday first.*

OR

*Miss White regrets exceedingly that a previous engagement prevents her from accepting Master and Miss Brown's invitation.*

OR

*Miss White regrets that indisposition will not allow her to accept Master and Miss Brown's kind invitation.*

Each note must be dated according to the month, and day of the month and year on which it is written. Shorten the months thus:—

1. <i>January,</i>	<i>Jan.</i>	7. <i>July,</i>	<i>July.</i>
2. <i>February,</i>	<i>Feb.</i>	8. <i>August,</i>	<i>Aug.</i>
3. <i>March,</i>	<i>Mar.</i>	9. <i>September,</i>	<i>Sept.</i>
4. <i>April,</i>	<i>Apl.</i>	10. <i>October,</i>	<i>Oct.</i>
5. <i>May,</i>	<i>May.</i>	11. <i>November,</i>	<i>Nov.</i>
6. <i>June,</i>	<i>June.</i>	12. <i>December,</i>	<i>Dec.</i>

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## NUMBERS.

<i>First,</i>	1st.	<i>Fifth,</i>	5th.
<i>Second,</i>	2d.	<i>Twenty-first,</i>	21st.
<i>Third,</i>	3d.	<i>Twenty-second,</i>	22d.
<i>Fourth,</i>	4th.	<i>Twenty-fourth,</i>	24th.

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*Mrs. G. Goodwill*

*Queen's Crescent*

*Regent Park*

*London.*

*Miss Gentle*

*Patience Place*

*Glasgow.*



## PROSODY.

You know Orthography, my dear,  
And Etymology—then here  
Was Syntax, which is done.  
We're come to Prosody at last,  
I'm sure you'll say before 'tis past  
“ We've had a little fun.”

Prose states a plain and simple fact,  
Like some delib'rate, calm, cool, act,  
Truthful and quite sincere ;  
But Prosody, to make it tell,  
Accents the words, and measures well  
Their tones, to please the ear.

Sly Prosody picks out of prose  
Some pithy parts—yet no one knows  
What he has dressed anew.  
He makes it look so fanciful,  
So lovely and fantastical,  
'Twould quite enrapture you.

- Ch.* But why does Prosody do that ?  
Why does he alter prose—for what ?  
When it is plain and true.
- M.* He makes it verse or poetry  
To please the fancy—this is why  
I make *Heart's-ease* for you.

Language is called "The dress of thought,"  
Prose may be elegant when bought  
From education rare.  
When dressed 'tis lofty, dignified,  
Yet loveliest when simplified  
By modesty and care.

It may be gorgeously decked out,  
Studded with diamonds round about,  
Jewels and pearls too.  
They who adorn our language so  
Are gifted poets, don't you know?  
But these are very few.

Many indeed make poetry  
Of gaudy, tawdry trumpery  
To captivate the sight;  
But then it merely dazzles you,  
For it is tinselled and untrue,  
And cannot stand the light.

## VERSIFICATION.

Language expressed with emphasis,  
Divided—measured—toned like this,  
Is *versified* you see;  
But when adorned with golden wings,  
And all such grand and gorgeous things,  
Then it is poetry.

## POETRY.

There's music in the ocean's shell,  
There's music in the tinkling bell,  
There's music in the sea ;  
There's music in the humming-bird,  
There's music in a little word  
When uttered tenderly.

There's music hidden in the breast ;  
Language when feelingly exprest  
Is called poetical :  
It vibrates through strange magic wires,  
Touches the poet's heart—and fires  
Something electrical.

This lyre's a stranger instrument  
Than any mortal could invent,  
Therefore 'tis called a gift ;  
'Tis low and yet surpassing high,  
Tuned somehow most mysteriously,  
No one its powers can sift.

When grief or sadness linger near  
The heart pours forth a plaintive air,  
Muffled, subdued and deep ;  
When wearied with fatigue and care  
It murmurs forth a hymn of prayer,  
And then lies down to sleep.

When joy expands her morning wings  
The lyre again wakes up, and sings  
A cheerful happy air ;  
Disperses all the gloomy thoughts,  
Makes sonnets from " Forget-me-nots,"  
And little bouquets rare,

If there be an accomplishment  
That we can turn to good intent  
It may be poetry ;  
It gladdens oft a long dull hour,  
And can impart a secret power  
That lifts the soul on high.

It is the *music* of the mind,  
By cultivating it, we find  
An inward heartfelt joy ;  
Come, now, we'll try what we can do,  
For many quite as small as you,  
May thus an hour employ.

'Tis possible to tune the heart,  
Amusingly to take a part  
In making up a rhyme ;  
It is a very harmless way  
To spend an hour instead of play,  
And thus enjoy the time.

## VERSIFICATION.

Music has bars of various length,  
 Verse too has words requiring strength—  
 Or emphasis on each ;  
 They are divided—measured so—  
 Toned—syllabled—and you must know  
 What I'm about to teach.

## BLANK VERSE AND METRE.

Verse has two kinds—blank verse and rhyme—  
 The last has tune as well as time—  
 “Time’s merely a repeater ;”  
 Tune chimes in at the end, you’ll *hear*,  
 The word that sounds with *hear* is *dear* :  
 Then *hear* and *dear* are metre.

This metre’s made by words, you hear,  
 Agreeable to please the ear,  
 Two words can make it rhyme ;  
 Rhyme may have little meaning too,  
 A sound without the sense—pooh! pooh !  
*That is a waste of time.*

It must be sensible and wise,  
 If not—then you may all despise  
 Such very foolish play.  
 And ’stead of making *senseless* rhyme,  
 You’re better to employ your time  
 In some more useful way.

## EXAMPLES OF METRE.

The last *syllable* of a line may make as good metre as the last *words* of a line, such as :—

<i>Metre.</i>		<i>Metre.</i>		<i>Metre.</i>	
ment	ent	bane	fane	line	fine
ing	fling	fair	stare	spring	wing
wing	ting	wore	tore	strong	long
sun	fun	stew	flew	brought	sought
gun	done	flow	glow	ect	flect
been	seen	roam	foam	hiss	this
beam	stream	rhyme	crime	ent	sent
fame	name	grace	face	tion	run

The second last syllable of the line may be used to make metre with the next. Thus :—

<i>Metre.</i>		<i>Metre.</i>	
metre	<i>feed</i> her	coldness	<i>boldness</i>
near it	<i>fear</i> it	winding	<i>binding</i>
discover	<i>lover</i>	congealed	<i>sealed</i>
prove her	<i>move</i> her	twinkle	<i>wrinkle</i>
descanting	enchanting	admired	inspired

The *third* last syllable may be used as metre by *accent* or *emphasis* more than sound :—

<i>Metre.</i>		<i>Metre.</i>	
harmonious	<i>symphonious</i>	loquacity	ferocity
insensible	<i>ostensible</i>	<i>multiply</i>	<i>nullify</i>
commensurate	<i>licentiate</i>	<i>fumigate</i>	<i>numerate</i>
frigidity	<i>solidity</i>	<i>vociferate</i>	<i>reciprocate</i>
locality	<i>frugality</i>	<i>harmonise</i>	<i>not to rise</i>

## SCANNING.

Lines are divided into feet,  
 And when each line is quite complete  
 'Tis said to have been *scanned* ;  
 Each foot's divided—measured so —  
 And syllabled—to let you know  
 It has been rightly planned.

To measure the feet and put the accent on the proper syllables is called scanning. Every foot requires two or three syllables. Certain feet have the accent on the first syllable, others on the second, while some require it on the third. For example, the following verse or stanza, consists of four feet in the first and third lines, and three feet in the second and fourth, with the accent on the *second* syllable of each foot.

"How *doth*—the *lit*—tle *bus*—y *bee*  
 Im—*prove*—each *shin*—ing *hour*,  
 And *ga*—thers *hon*—ey *all*—the *day*  
 From *ev*'—ry *op*'—ning *flow'r*."

You will obviously see that the second syllable of each foot requires more stress or emphasis than the first; but although this is done in measuring and dividing the words in order to make correct verse, it must be carefully avoided in *reading* the verse, otherwise the beauty of it will be marred.

A stanza may consist of four, eight, or more lines. Each line may consist of two, three, four, or five, and occasionally six or seven feet. When a foot contains

three syllables, the accent generally falls on the third syllable, thus—

(Four feet in the line, three syllables in each foot).

" 'Tis the *voice*—of the *slug*—gard I *heard*—him com-  
*plain*,  
 You have *waked*—me—too *soon*—I must *slum*—ber  
*a-gain*,  
 Like the *door*—on its *hin*—ges so *he*—on his *bed*,  
 Turns his *sides*—and his *shoul*—ders and *his*—heavy  
*head*."

A foot seldom consists of *one* syllable, but when it does occur it is at the *commencement* of the line, thus—

(Four feet in each line).

" *Dark*—the *wave*—and *dark*—the *cloud*,  
*Yet*—thy *bark*—is *on*—the *sea* ;  
*Say*—fare—*well*—to *oth*—er *friends*,  
*Do*—not *say*—fare—*well*—to *me*." L. E. L.

The same line may have feet consisting of two and three syllables. When this occurs the foot with *two* syllables in it is generally found to be the first foot in each line, thus—

" No *night*—is so *dark*—but it *breaks*—into *day*,  
 No *voy*—age that *has*—not an *end*—to its *way* ;  
 The *flag*—of *St. George*—is hung *proud*—at the *mast*,  
 The *Bon*—aven—*ture*—is re—*turn*—ing at *last*."

L. E. L.



*M.* How man—y feet—are in—a line ?

*Ch.* Why some—times there—are four.

*M.* There may—be three—four, five,—or six,  
But ver—y sel—dom more.

*M.* Feet have—how man—y syl—lables ?

*Ch.* They may—have two—or three,  
Or ev—en one—that one's—in front,  
As you—have shown—to me.

The preceding two verses are the simplest, easiest, and most common style to begin with. The first and third lines contain four feet, or eight syllables, and require no metre. The second and fourth lines contain three feet each or six syllables, and the last syllable of the fourth line requires to agree in sound with the second line, in order to make metre. The first two lines require no effort to produce them, for they may contain any thought that suggests itself, but the last two must contain a syllable at the end, to chime in with the last syllable of the second : several ideas may suggest themselves, accompanied with difficulty in trying to produce an appropriate line, as a continuation of the verse that will at the same time make metre. In order to show how it is produced, a course of reasoning and planning like the following must go on in the beginner's mind, forming a pleasing though puzzling sort of exercise. To those who, like myself, have no *poetic* ideas, *verse* may be made out of *prose*, thus ; take for example this sentence :—

## EXAMPLES OF PROSE INTO VERSE.

## PROSE.

My brother James brought a bouquet of beautiful flowers to scent my sick room.

This bouquet of most beauteous flowers,  
James kindly brought to me,  
Wafts fragrance o'er my sitting-room,  
Refreshing gratefully.

Four feet and three alternately in each line, two syllables in each foot.

THIS BOUQUET OF MOST BEAUTEUS FLOWERS was obtained thus. I must say something about a bouquet of flowers. I can't say, "This bouquet of beautiful flowers." Why not? "This bou-" is one foot, "quet of-" is another foot, "most beau-" is another foot, and I only require other two syllables to make a fourth foot; "*tiful flowers*" is *too long*; can I not get a word of two syllables instead of beautiful? I see the accent must be on the *first* syllable. Well, I'll try some other adjectives that have the same meaning—lovely, charming, pretty, beauteous. Then all these words are tried and beauteous is selected. Another person might have preferred *lovely*, another *charming*. "JAMES KINDLY BROUGHT TO ME." I wish to tell who brought them. "James brought them" is too short, the line requires another foot. "Kindly" is introduced to fill it up.

"James kindly brought to me." Now, I require to say it perfumes my room, and fifty schemes may be devised to express this idea, and at the same time it must be remembered the last syllable of the last line must correspond in tone to the last syllable of the second line. Something is wanted to sound with me. I begin at be—can find nothing to suit—along the consonants alphabetically—dē, fē, lē, mē, nē, rē, gē, tē, wē. This is what a child will do, you know. No idea will come up. Then the *short* sound of i is tried—by, fy, ly. I might say something about scenting delightfully—about the fragrance of the flowers scenting delightfully, or refreshing me nicely, or gratefully. "*Throws perfume o'er my sweet boudoir*"—that will do, but James knows I have not a boudoir; I have only my pretty little parlour. Well, I like *my* verse to be *true*, so I will change it into, "Wafts fragrance o'er my sitting-room, scenting delightfully." No, fragrance means scenting. I must say it does more than *scents* the room—it *refreshes* me. Well, I've got it—"Refreshing delightfully;" no, that won't do—it is too long; I see it must be a word of *three* syllables with the accent on the first; charmingly will do—that is the very thing—no, I want it to express that the refreshment is *grateful* to my sense of smell. "Refreshing gratefully." Well, well, here it is—

This bouquet of most lovely flowers  
My brother brought to me,  
Perfumes my little sitting-room  
Like zephyrs from the sea.

*Ch.* O that is quite different. How did that thought come? *M.* Cannot tell; but have often found that after all the thinking, reasoning, twisting, and teasing, it sprung up of itself. It came by an unseen, unknown, something, or somebody, called thought. *Ch.* Perhaps it was a fairy, mamma.

## PROSE AND VERSE.

You have always been kind to me, my dear boy.  
May God reward you.

Four feet and three alternately: two syllables in each foot.

Thou hast—been kind—to me,—my son,  
My own—dear pre—cious boy,—  
May God—reward—thy fi—lial love—  
And make—thee yet—my joy.

## OR

Four feet in each line: the last syllable of every two lines making metre to the preceding line.

How ma—ny kindnesses,—my son,—  
Hast thou—to thy—poor moth—er done!—  
May God—reward—thy fi—lial love—  
And send—thee bless—ings from—above—

## OR

The same number of feet with the metre differently arranged: first and third: second and fourth rhyming.

Thy kind—ness will—not be—forgot—  
 My du—tiful—my dar—ling son—  
 May heav'n—itself—cast with—thy lot—  
 A bless—ing ere—thy course—is run.

Thus the same sentence in prose may be put into various forms in verse, and thus prove an amusing and instructive exercise for the mind. It will be found, after trial, to be a far more interesting study than music on the piano-forte. It is peculiarly pleasing on a sick-bed, and we think it should be more cultivated than it is.

“My sick-bed brings from me a song,  
 That makes me for my Saviour long.”

#### PROSE.

Verses from the Bible form most suitable meditation for a sick room; and making them into verse is a delightful exercise, especially when prolonged.

“Simon, son of Jonas, lovest thou me?” “Yea, Lord, thou knowest that I love thee.” “Feed my sheep.”

#### VERSE.

Five feet in each line: each foot containing *two* syllables.

#### 1.

Say Si—mon, son—of Jo—nas, lov'st—thou me?  
 Jesus—thou know—est well—I *do*—love Thee!  
 Then if—thou dost—go, feed—my ten—der sheep,  
 Protect—my lambs—and them—from dan—ger keep.

## 2.

The same kind Saviour whispers to us still,  
 Art thou submissive to my Father's will?  
 Say, suff'ring mortal, do'st thou *love* me here,  
 Say 'neath this chastisement does *love* appear?  
 Jesus, thou knowest, &c., &c.

## PROSE.

Don't be afraid to go to Australia. God is there as well as here; and He will gather His own people at last from the four corners of the earth.

## VERSE.

Three syllables in each foot, and four and three feet alternately in each line: first line and third agreeing in sound, and second and fourth making metre.

Then go fear—lessly forth—to Austra—lia's shore,  
 For the God—of all lands—will be there.  
 And He'll gath—er his peo—ple when time—is no  
                   more,  
 From the north—south, and ev—ery where.

## PROSE.

When the flowers of spring are bursting into bloom, they remind us that departed friends will rise again.

## VERSE.

Four feet in each line containing three syllables in each foot: the last syllable of each two lines making metre.

## BLANK VERSE.

This requires measurement, but no metre. Blank verse generally consists of five feet, or ten syllables in each line. It allows great scope to the poet, for his ideas flow on without interruption. Metre is no stumbling-block to him; but to the mere verse-rhymer, blank verse is said to be more difficult than any other.

## PROSE.

Surely that soft, grassy, little mound cannot be a stone covered with moss. "O no! It is the habitation of myriads of little ants who have not only built it, but are busy now laying up a store of food for the winter."

## BLANK VERSE.

What is this mossy mound? An insect world—  
The busy little ant its architect.  
Talk of the pyramids! That monument  
Is mightier than they! These were, perhaps,  
The granaries Egyptians built of old!  
That is the store-house of the tiny ant.

Oh the spring—time is sweet—it brings hope—to the  
breast,  
For the flow'rs—come to life—they awake—from their  
rest;  
And they whisp—er soft mu—sic as if—from the sky,  
Do not mourn—for that lov'd—one, the *soul*—cannot  
die.

*Ch.* I understand about the feet,  
And how to make the line complete,  
For I can follow you;  
But then I'm sure I need not try  
Such lofty flights as poetry—  
That I could *never* do.

*M.* But you may try a rhyme with me,  
A little baby-lullaby—  
Just listen how it flows:  
“Poor grandmamma can little do,  
And now she's come to live with you,  
To knit your little hose.”

*Ch.* O no! I'd say, “She brought a rose,”

*M.* And what would I say now?—suppose  
I said, “She used the tawse.”

*Ch.* “Then I would say that she was cross;”

*M.* “Perhaps her patience suffered loss,  
Surely she had a cause.”

*M.* I wonder what you're smiling at.

*Ch.* I know, mamma, I know for what;  
You said ere this was done  
That we would *smile* a little bit,  
And now we feel we're doing it,  
“We've had a little fun.”



- Ch.* It seems a most amusing thing,  
And harmless, too, and interesting,  
To make a little verse.
- M.* And then when children can't get out,  
And weary in the house—no doubt  
It may the clouds disperse.
- 

## A LETTER IN VERSE TO MY LITTLE READERS.

I'm sorry now to say farewell,  
And yet it *must* be so;  
Good bye! Good bye! my little friends,  
Be sure to let me know  
If you have found this little book  
Relieve your little heart,  
For if it did, then I shall know  
It did the teacher's part.  
I've often tried, while writing it,  
You little minds to please,  
And often have I wished it might  
Your childish troubles ease;  
For children find it difficult  
To travel Grammar's road,  
And feel it quite impossible

To carry such a load  
Of nouns and pronouns, adjectives,  
And prepositions too,  
Conjunctions, interjections, verbs,  
And adverbs not a few.  
I shall be very proud, indeed,  
To hear you like it well ;  
Do write to me, and let me know  
All you have got to tell.  
Don't mind about the writing, love,  
Half-text or *text* will do,  
And, in the mean time, do believe  
I am your friend most true.  
Now, " Mrs. Lovegood," 's my address,  
" Three, Perseverance Place,"  
The postman knows the very house,  
Though difficult to trace.  
But, lest I should be out of town,  
(The country is so sweet),  
Address it to my publisher,—  
" Griffin, Buchanan Street."

GLASGOW, 9th Feb., 1854.

## APPENDIX.

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### EXERCISES IN SPELLING FOR DICTATION.

Words in common use, similar in sound, but different in spelling.

Come *here*, my child, I fear you don't *hear* me? I cannot *bear* that wild-looking *bear*. That bracelet looks pretty on your *bare* arm. The broken *pane* of glass cut John's hand, which caused great *pain*. Poor Tom had *lain* down in the *lane* to sleep. Mamma sent uncle a *pair* of fowls, and some ripe apples and *pears*, which he allowed me to *pare* with my fruit knife. My thick *veil* obscured the view of that sweet little cottage in the *vale*. You have really told a long *tale* about the monkey that lost its *tail*. *Where were* you riding to-day? I went with James *Muir* to the *moors*, and I *made* my waiting *maid* come too. I shall *wear* that dress for the sake of the giver, but I don't think I can ever use that old-fashioned stone *ware* which grandpapa left me. *There*, now, these children will empty *their* purses to the *poor* man out of *pure* charity. The *mower* who cut down that corn requires *more* breakfast. In order to have *peace*, do give that boy a *piece* of cake. These cruel *boys* tied a stone round pussy's neck, and she was carried away by the tide, but stuck on one of the *buoys* in the Clyde. I have taken quite a *pique* at pic-nics and climbing since I ascended the peak of Goatfell. You

must take a *quiet* journey to Bridge-of-Allan when you feel *quite* able for it. The cows *lowed* when the cart passed with that *load* of hay. Jane *rode* along the *road*, while James *rowed* Fanny. She *sighed* by the *side* of his grave. It is *eight* hours since he *ate* any food. I *hope* you won't *hop* too much. Jack will *wait* till you lift that *weight*. Will you go *whether* the *weather* is good or not? They may *hire* a conveyance and go *higher* up the hill. *Two* pence is by far *too* small a sum *to* offer the boy. He *told* me the bell had *toll*ed all day. The *fare* of the steamer from Ardrossan to Brodick is only sixpence on the *fair* week, and *four* pence in the *fore* part of the vessel. Frederick has felt very *weak* all last *week*. Bread is made from *flour*. Heart's-ease is a sweet little *flower*. I have been a *whole* day mending a *hole* in the table-cloth. It would be quite *right* to *write* a letter to the *wright*, and tell him to come and mend the window. It will be an *hour* before *our* carriage comes. I *knew* mamma would buy me a *new* bonnet. Mamma says *no*, you don't *know*. *Bow* your head below that *bough*. The *sun* rises every morning, my little *son*. You shall get more than *one* prize when the battle is *won*. My *aunt* showed me an *ant's* nest. *Pause* before you stroke a lion's *paws*. The *panel* of a door is quite different from the *pannel* of a horse. The *palate* of your mouth is neither like a painter's *palette*, nor the poor man's *pallet* of straw. That gallant *knight* rode here one *night*. The *main* object of the hostler is to comb out the horse's *mane*. Your *manners* will be attended to when you go to the *manor*. It is a *mean* thing to notice that objecting *mien*. Why *medd'e* with Annabella because she lost

the *medal*. You shall not have butcher *meat* to dinner unless you *meet* me to-day. Helen Jane *missed* her road in the *mist* yesterday. Alison, you *might* at least give a *mite* to the beggar. Eliza is *mighty* fond of *mity* cheese. No *liar* should have the *loan* of my *lyre* which cheers my *lone* hours. *Lo!* that proud lady has been brought *low*. I *led* Christina's hand with my *lead* pencil. She *leads* me when I walk through *Leeds*. The Queen will *levy* a contribution on all who attend the next *leves*. If your *lessons* are too long, I will *lessen* them. She will *not* tie that *knot*. Come out of that lime *kiln*, its fumes will *kill* you. The *dew* on the flowers is somewhat like in sound of the word *Jew*. I think so, *d'you?* Your little *beau* has a *bow* and arrow. Indeed, I have 'no *beau* at all, but the *bow* of my bonnet. Our ship was ordered to *cruise* up and down the Bristol channel, and the *crews* of the other ship came on board. I wonder if *cypress* trees grow in the *Cyprus* Island. The Queen went with her *consort*, Prince Albert, to a *concert*. I heard the boat *creak* when we sailed up that narrow *creek* to-day.









